Views of an English Stage Manager

NOVEMBER 6, 1912

PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

CATHRINE COUNTISS

W. A. Brady on Dramatized Novels

Victor Jolibeau (Scott Welch) and his Six Models
"OH! OH! DELPHINE"

Anatol Going to his Wedding (John Barrymore, Oswald Yorke and Isabelle Lee)
"THE AFFAIRS OF ANATOL"

Photos by White

The Empress (Viola Allen) and her Little Son (Norris Millington)
"THE DAUGHTER OF HEAVEN"

THE NEW YORK
DRAMATIC MIRROR

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DRAMATIZING NOVELS SUCCESSFULLY

WILLIAM A. BRADY SAYS, "DON'T READ THE BOOK." HIS STORY OF HOW HE ACCEPTED "LITTLE WOMEN" AND "CARNIVAL"

ONE approaches William A. Brady through a series of offices, around a corner, and back through another series into the private office. A quick calculation, and it is perfectly plain that the single door on the left leads directly to the original starting point. The discovery that one has traveled so many feet to come so few would tempt a moral on the long road to success, and short cuts, but who would moralize with a busy man waiting? On this occasion Mr. Brady was moving out of his very sanctum, hat on, a coat over one arm, and beckoning with the other towards a room across the hall. Office duties were over, and a few moments could be spared to talk of Little Women before any of the countless other interests which beset a theatrical manager should take him away.

Leaning on the window sill, his aggressive face brought into relief by the dark background of the room, he commented on the success of Little Women. "It goes to prove once more that a play based on a book can be a real play. That has been my hobby since I started with Rider Haggard's She, and I am going to stick to it. The trouble about dramatizing novels has always been that the people who wrote the plays, and the managers who put them on, have been bothered about trying to reproduce the book exactly. I don't read the book at all. Then I don't have any trouble in telling whether I have a play.

"That's the way it was with Little Women. I was introduced to Jessie Bonstelle by Lee Shubert, who said that she wanted me to read the play. I took it home that night, and when I was eating dinner with my wife and son, I asked them if they had ever heard of the book. I never had. My wife said, 'Certainly. It is one of the pleasant memories of my childhood.' The boy said he hadn't read it, but he had read Little Men. Well, I read the play that night. I wasn't much interested in the first act, but I sat up in the second, and at the end of the third I said, 'I want this. It is something different.'

"In the morning when I made the agreement with Miss Bonstelle to produce it, she told me that the manuscript had been turned down by every manager of prominence in New York. George Tyler, Belasco and Frohman were among them. She said she would have brought it to me in the first place, but she knew that I had interests in Bunty, and she supposed I would pigeonhole another simple play.

"The managers had gone to the book and tried to see a play in it. Miss Bonstelle had the same trouble about professional playwrights, too, for they tried to see their kind of a play in it. Then she found this Miss de Forrest in Buffalo who had never thought of writing a play, but was a maniac on the subject of Little Women. She didn't bother with the stage technicalities that had troubled the others, but went right ahead as she thought it ought to be done, and she wrote a good play. We tried it in Buffalo last Spring and it went in good shape, but never anything compared with the way it has gone in New York. When we brought it into New York, we got a new production but didn't change the play. By Fall Miss de Forrest was wiser about plays, and she began to have doubts. When we were rehearsing that first act she came over to me and said, 'I'm afraid that New Yorkers will go to sleep during all this talk between the girls in the first act.' But by that time I liked it so well that I said it wouldn't be changed, and every time she mentioned the subject I said 'Not a line.' When I heard that Winthrop Ames was going to put on Snow White, and Belasco was going to put on a children's play, it struck me that other people thought it was time for a play to interest children and grownups at the same time, and as long as I had the play, I made up my mind to bring it in ahead of theirs. You know the rest.

WM. A. BRADY.

"But let me tell you what I think is the luckiest thing about the whole business, the fact that the man who was going to put up the stakes"—and Mr. Brady touched himself on the chest—"had never read the book. I saw it simply as a play. I think we are going to have the same kind of a success with Carnival, and there's another one I never read as a book.

"Funny thing. My wife told me about it soon after the book came out, said she liked it and wanted me to read it to see if it would do to dramatize. I did take it and went part way, but I never can read a book any more. This was all about a girl, and I got tired. When they asked me about it, I said the book was interesting but I didn't think it was worth the chance.

"Some time after that, when my wife and I were in London, some one spoke of it again, said it was a big book, and one of the managers thought of putting it on the stage. Well, as soon as I heard that I got Compton McKenzie's address and wrote it down, but that was the last I thought of it until we got back home. I had to go down to William Morris's office one day on business, and a man down there asked me if I would be interested in reading a dramatization of Carnival. I said, 'I certainly would. What's more, there is a woman up on Riverside Drive who cares about it, too. If you send that manuscript up to 316 Riverside Drive, we'll both read it.' He wanted to know how long we would take and I told him, 'One evening.' When I went home for dinner the manuscript was there. My wife had an engagement for the evening, and she couldn't read it, but I did and when I got through I knew I had a play. My wife read it later, and she didn't agree with me, but I said to her, 'If you won't go in it, I'll get someone else that will.'

"We were going to French Lick Springs then, and I cabled to McKenzie to meet us there. He made the jump from London to French Lick Springs and walked in on us a week or so later. He isn't at all the sort of man you would expect to have written Carnival. I don't know why, but he surprised us when he proved to be wide-awake, alert and willing to do anything to please us. My wife didn't care much for the dramatization, in spite of the fact that her friends all said, 'Grace, this is your chance of a lifetime.' I told her to tell Mr. McKenzie what she thought was wrong with the play. She said she didn't like the first act, and gave her reasons. He said, 'I'll fix it,' and he disappeared for twelve hours. When he came back he had a wonderful first act. My wife told him what she didn't like about the second act and he disappeared again. She said no man could rewrite a play in French Lick on short notice, but he did it, act by act, and when he got through she was more enthusiastic about Carnival than anyone else. Now she thinks more of it than any play she has ever had, and I think it will be her best work. We are going to give it a thorough tryout in smaller cities before we bring it in."

The force of the man was apparent as he spoke rapidly and directly. But with the self-confidence

(*Continued on page 4.*)

THE GRAND OPERA SEASON

A COMPREHENSIVE GLANCE AT THE LIST OF "NOVELTIES AND REVIVALS"

FROM the printed Prospectus of the Metropolitan Opera Season, already widely reviewed, one may glean pleasant anticipations, most of which look gently backward and are not ashamed. The "Novelties and Revivals" (quoting the heading) are, to a considerable extent, revivals without novelty; and the "Standard Repertory" shows no inclination to remove collar and neck-tie and do any diving stunt, or feat in aeronautics.

None the less, is there an ingratiating throb at the prospect of Wagner—all, all, of him—only Rienzi being omitted, in undefiled mercy. And what ever-honeyed memories, persuasive and laving, at the eternal Puccini Quartology: Bohème, Butterfly, Tosca, Girl of the Golden! What never-failing titillations for the new-old Hansel and Gretel—the old-new Königskinder!

♠

Then too, despite the fact that there was a neat, pervasive and delicate mirth, among the critics, at the "funeral of Mona," (as the final performance of that opera was facetiously termed last year) I find a certain much derided estimate of my own justified by the arising of the dead, so to speak, in the "Standard Repertory" list. Yes, yes. In that list, at least, is Mona, large as life, which reminds me, how long ago, in a personal conversation never intended for print, I found one conductor, Hers—a fairly competent gentleman, you'll grant—to be in sincere agreement with me, touching the worth and musicianship of Mr. Parker's work.

♠

But to return to "Novelties and Revivals": There are of course, the completely enigmatic promise of Mr. Damrosch's Cyrano, about which I have hazarded in these columns, and of Leroux's Le Chemineau, and of Mossourgsky's Godounoff. With these three, however, the list of absolute and virginal surprises is exhausted. Neither the Mozart Magic Flute, nor the Botio Mefistofile, nor yet the Rossini William Tell, nor even the Wolf-Ferrari Secret of Susanne, will set in vibration any very strenuous waves of conjecture.

Indeed, the Secret of Susanne earns the pleasing distinction of being "revived" without having once fallen comatose. At all events, one heard it from the allied and visiting organization so often, that it seemed a veritable part of the repertory. Seeing it listed, then, among "Novelties and Revivals" strikes the eye with a pleasant quaintness: as though one should so list Madame Tetrazzini, or Mayor Gaynor, or Colonel Roosevelt.

♠

And so one turns to the list of singers and finds much the same sturdy loyalty to old-time selectiveness; much the same survival of the fittest (or luckiest) in the seething, chaotic, cabalistic, cannibalistic world of "Soprani," "Contralti," "Tenori," "Baritoni" and "Bassi." Out of full seventy singers of high, or middling, or low degree, you may count perhaps a dozen brand-new names, sifted doubtless through that fine correlation of ability and pull, and talent, and beauty, and nerve, and pull, and yet more pull, which so enmeshes the destinies of prima-donnas, and near prima-donnas, and those who would be prima-donnas, save for an accident of sex.

Of these new names the Spanish Lucrezia Bovi and the German Frieda Hempel float predominately on the newspaper breeze, in a maze of photographic banners. Judging from a hundred printed likenesses, the one is, pictorially speaking, a Botticelli mural and the other a Harrison Fisher Calendar. But what's a photograph?—a prima donna by any other photograph, would look as well—when you see her.

♠

There is one lift with much mellow benignity for whomsoever may be his especial favorites in the old registration. One holds forth eager arms, bidding them welcome back. There will of course be much diversity of preference, further complicated, by good, and less good and sometimes by no-means-good interpretations from one and the same singer. I for instance have seen the glorious Fremstad when she towered a Pelion of conviction on an Ossa of personal charm; and I have seen her when she scarce pierced an outer integument with a cold-blooded, self-poised and architectural analysis. I have seen Destinn do a miraculous Tosca, and a mightily murky Santuzza. I have seen Gadski make Isolde coruscate and quiver and glow, and portray Hans Sachs's pet Eva in a sere spinsterhood of decline.

Perhaps it is because I have not seen him too often that I do not recall ever having failed to like Riccardo Martin, with his fresh, and sane, and musicianly singing—his personality so igratiatingly clean and wholesome and boyish. He always impresses me as vital and virile, and vibrant. He seems, somehow, to refute all pre-existing theories, promulgated by cynics, like Von Bulow, respecting tenors and their ilk. And I have, as yet, never been disappointed in the gracious, statuesque and eloquent art of Matzenauer, who has done many things in her one season among us.

♠

This final paragraph is a mere non-operatic postscript. There would seem to exist on one of the daily newspapers of this city a person signing himself Algernon St. John-Brenon. The name itself is wellnigh an epic. And such is befitting. For under the vivid caption "Masks and Faces"—a caption by the way, with the charm of no conceivable connection with anything ever printed beneath it—Mr. Algernon St. John-Brenon essays the uniquely distinctive business of instructing the critics in and about New York, as to how they ought to write and think—how they fail to write and think—how he, Algernon St. John-Brenon, from the dizzy heights of his unchallenged authority would fain teach them to write and think—if he could! (With a certain fine resignation of hopelessness Algernon St. John-Brenon appears to divine that he can't.)

Discanting on that first article in this operatic series of mine, he nobly lays low my "diaphanous symbol," and my "lissome mist." I am made aware, by inference, that a symbol, though it be round, square, serpent-winged, x-rayed, goggle-eyed, twin-horned, or cross-legged under a shrine, can yet never, never be diaphanous. Or, if it can, Mr. Algernon St. John-Brenon cannot see how it can! I am also instructed that "a woman may be lithesome, but not a fog." And I may not question Algernon St. John-Brenon's ultimatum. I must conclude that when Juno conjured a fog in her own shape, to sport with too amorous Ixion, it was undoubtedly a stout fog, a buxom fog, perhaps, even a fog with a tendency toward embonpoint. But it could not have been a willowy, or a supple, or a lithesome fog—because Mr. Algernon St. John-Brenon has told me no fog can ever be that.

I am also gently accused of "inventing" new spellings for the late Mr. Massenet, and for Mr. Gatti-Casazza. Ah me, yes! I stormed the compositors' lair, waved frantic hands to Heaven, insisting that those names be misprinted exactly as they were in that edition. I am so temperamental—whenever I invent anything. Space forbids due acknowledgment of other and choice particulars, in Mr. Algernon St. John-Brenon's criticism of my criticism. Suffice it that they are of a kind with those I have quoted. Penitently, deferentially, reverentially, I join my erring brethren. At the feet of Algernon St. John-Brenon, I sit—a humble disciple.

STANLEY OLMSTED.

"SNOW WHITE."

Grimm Brothers' Fairy Tale for Matinees at The Little Theater.

Snow White and the Seven Dwarfs, the fairy-tale play for children, dramatized from the fairy story of the brothers Grimm by Jessie Braham White, will receive its first production at The Little Theater tomorrow afternoon, November 7. The play will be staged, under the direction of Winthrop Ames, by George Foster Platt. The special and entr'acte music of a simple and "childy" nature, has been written by Edmond Rickett, the composer of the music for Twenty Nursery Rhymes, and for two of the London Christmas pantomimes, Red Riding Hood, and The Forty Thieves. The dances, marches and children's games have been rehearsed and staged by Caroline Crawford of Middlebury College, Middlebury, Vermont, who staged the dances and the romps of The Blue Bird at The New Theater.

Miss White's dramatization of Snow White has been made especially for children. The original Grimm story has been closely followed in the general plot outlines, though details have been altered to suit the exigencies of dramatic treatment. The story is told in the simple and direct way employed in the telling of the original fairy story. The play is intended solely as a glimpse of the fairy land of "once upon a time." The characters of the famous story—the little princess who goes a-housekeeping for the Seven Dwarfs, the wicked Queen with her magic mirror, the old Witch, the Young Prince, etc—are in the play, and, of course, "live happily ever after" at the end.

Marguerite Clark will act the part of Snow White; Elaine Inescort that of Queen Brangomar, and Ada Boshell will appear as the Witch. Donald Gallaher, a few years ago the most famous child actor on the American stage, now grown to youth, will appear as Prince Florimond. Frank McCormack is the court chamberlain, Sir Dandiprat Bombas; Arthur Barry is the chief huntsman, Berthold; Edward See appears as the oldest and biggest of the seven dwarfs. The Fairbanks twins, Madeline and Marion, seen in The Blue Bird and The Piper, Harriet Ingalls, Jeannette Dix, Dorothy Preyer and Madeline Chieffo appear as Snow White's maids of honor; Harry Burnham, Marie Stanley, Emmett Hampton, Charles Everett, John Davies, and Dorothy Farrier as the other dwarfs.

DRAMATIZING NOVELS SUCCESSFULLY.

(*Continued from page 3.*)

there was also something likeable about his eyes, the expression, as he spoke of what pleased him. To maintain that, a question on a pleasant subject was apropos, "How does it feel to have another success in the playhouse, right on the heels of Bought and Paid For?"

Without a second's hesitation he came back with, "How do you think it feels to have lost Within the Law?"

That was too difficult a question to answer off hand. The story of how Mr. Brady had sold the Veiller melodrama last Spring to Edgar and Archie Selwyn and others for a price reported to be $25,000, something said about a sure thing in preference to a chance, and crowds thronging into the Eltinge Theater, capacity every night—all this came back with the question, How do you think it feels to have lost Within the Law? but no answer.

Mr. Brady went on: "I'm not kicking, you know. I trusted to my judgment, and it's all in the game. Anyhow I have the satisfaction of knowing that I produced last Spring the two plays that are now the glittering successes of New York, Within the Law and Little Women. If I let one of them go, it's my own fault, but I picked it first.

"There are only about four managers in the country who have any initiative. The rest are sheep—yes, that's what they are, sheep. The way to make big money in this game is to strike out in a new line, do one thing in it, and then jump to something entirely different. John Jones and all the rest will follow with a lot of plays like the first, but they will never make as much. It's the turning of the wheel, the different kinds of plays coming back every so often. It's about time now for real melodrama, the stuff that gives you thrills. That's the reason we think that The Whip is going to be a sensational success.

"It's the same way with actors as with plays. There was Emily Stevens without an engagement. She was in the trial performance of The Point of View the other day and what was the result? The next day she got a dozen offers. Madge Kennedy, everyone in the cast of The Point of View had offers. I told them to accept the offers if they wanted to. I knew other actors could be discovered, but they haven't gone yet."

DAVID H. WALLACE.

SOME OF THE LADIES IN "THE LADY OF THE SLIPPER."

THEATERS OF PARIS

MORE INTERESTING DETAILS IN WHICH THE PLAYHOUSES OF THE FRENCH CAPITAL DIFFER FROM OURS

MANY Paris houses are subsidized by the State, which exercises a certain supervision over them. They either receive a certain sum of money annually from the French treasury or their taxes are in part or as a whole remitted. The houses receiving aid from the State are required to conform to certain laws as regards and governs, safety, sanitary and other conditions, and they are not permitted to ask exorbitant prices for seats, or raise the prices, except with the permission of the State, and then only when the expense of the production is so great as to warrant a rise in the prices of seats. Yet even then there is no extortionate rate demanded, as is so often the case in London and New York, when a play is to be produced or a grand opera to be sung with an all-star cast.

The prices of admission to the average Paris theater range from twelve cents in the gallery, to four dollars for a box, seating six persons. A balcony seat is from forty cents to sixty cents, the pit or parterre seats bring from sixty cents to a dollar. These prices are for such theatres as the Gymnase, the Varieties, the Theatre Antoine and several others. The higher class playhouses, the Theatre Moliere, Sarah Bernhardt and a few others ask more for their seats—twenty cents in the gallery to $3, in the orchestra; and a box, seating eight, brings from five to eight dollars.

The Paris theaters have the usual matinees, but they are not as popular as the matinee on this side of the water. The prices for these performances are, as in America, much less, and in the French capital not considered to be even half as good as the evening performances. All Paris playhouses are open seven evenings a week the year round, except the Grand Opera, whose doors are closed during certain parts of the year, and whose stage is in darkness three nights out of every week, there being no performance Tuesday, Thursday and Sunday evenings. The favorite theater with the Parisian is the Theatre Francais, and it is here that the best in the distinctively French play may be seen—the works of Moliere, Hugo, and other great dramatists. This theater receives annually from the State a sum of money large enough to cover all taxes—approximately $25,000, and the remitting of all dues to the city of Paris for the care of streets upon which it is located, the State caring for the insuring of buildings and properties. The Odeon receives a like sum of money, and several other playhouses are sufficiently subsidized by the State to cover much of the actual expenses of caring for the building.

All Paris theaters are obliged to support two firemen of the regular municipal fire department, who stand guard at the stage door during all performances, their hand grenades and other first call appliances at hand. Paris has, too, a theater fire department, an engine, hook and ladder, and hose cart, in several of her engine houses, that are used for no other purpose than first alarm at a theater. This outfit has appliances especially adapted to the extinguishing of fires in theater buildings—very long, narrow steel ladders, small hose reels and extension grappling hooks, to be used in small passage ways behind the stage and among the scenes, where most fires in theaters originate. All Paris playhouses are required to have fire curtains, or drops, and the buildings being usually of stone, and the interior work, balconies and galleries, of iron, the danger of fire is remote, and the thing most to be dreaded is panic, the aisles, passageways, exits and stairways being sadly narrow, and the likelihood of a congestion at these places with fatal results in the event of fire making one shudder. Low pitched, too, are the passageways, and hence the certainty in a panic of many being smothered, even if they did not succumb, by being trampled upon by others, as has been the case in two or three French theater calamities.

The exits are marked; there are fire escapes to the theater buildings, and everything points to safety and security from fire, but what of a panic? One of the Pairs newspapers, commenting upon the wretchedly inadequate exits, passageways, stairways and landings of the Paris theaters, recently pointed to the danger of panic. A fanatic with a bomb (Paris is full of dynamiters) could drop a small glass globe of the deadly explosive from the balcony or gallery, killing or wounding the person whose life he was seeking to destroy, without any danger to himself or perhaps more than those seated near the victim of his wrath; a panic would follow, and ere it could be checked, scores of persons would be trampled upon, crushed to death or smothered in the narrow low-ceiling exits.

Quite a number of Paris playhouses have their theater ticket venders about the hotels, at the street corners and even in front of the box office. These men receive a commission and the commission varies with the number of tickets disposed of. An interesting character in the theater neighborhoods of the French capital is the ticket broker who plies his wares upon the street curb. He will offer you a ticket at six o'clock at a less price than you would have to pay for it at the box office; at seven o'clock at still less, at seven thirty o'clock he will make it to you at probably a third off; at eight o'clock there is another drop in the price; at curtain time he is gone, whether he has disposed of his tickets or not. You ask how this can be done. He buys a certain number of tickets at a very low figure, allowing him to make a very rich profit if he sells them early in the evening; he offers them at a small reduction from the box office rate in order to try to do this: then failing, as the hour for curtain approaches, he comes down in his prices until curtain time, when he is forbidden to dispose of another ticket by the management, and he must turn in the unsold tickets. He receives only one-half in return for what he has paid for the tickets not disposed of by him, and this is of course a loss to him, but he makes up for the loss by the substantial profits he makes on the whole transaction, so his risks are not as great as one would suppose and the public, the management and he himself derive some benefit.

The Paris theaters are quite well policed, the aisles are kept clear, the ushers well instructed in their duties, polite and courteous; the programmes neat, although not as large as those in an American theater; the preservation of order perfect, and in general the playhouse well managed, yet the theaters on the whole lack the comfort they should have, the roomy, clean and otherwise spacious seating arrangements of the average American house, and the play or production, be it drama, comedy, opera or popular play, is assuredly good in a way, but not what the public on this side of the water would expect in return for its money, even in the cheap East Side theaters, the Bowery playhouses of New York with their melodramas and blood and thunder plays that have long since passed from the stages of the Broadway theaters.

CHARLES DORAN.

STRINDBERG ON PLAYWRITING.

As a preface to Countess Julie, August Strindberg, the Swedish dramatist, whose play, The Father, was seen at the Berkeley Theater last season, expresses some interesting views on playwriting and dialogue. The preface, in part, says:

"Not long ago they reproached my tragedy, The Father, with being too sad—just as if they wanted merry tragedies. Everybody is clamoring arrogantly for 'the joy of life,' and all theatrical managers are giving orders for farces, as if the joy of life consisted in being silly and picturing all human beings as so many sufferers from St. Vitus's dance or idiocy. I find the joy of life in its violent and cruel struggles, and my pleasure lies in knowing something and learning something. And for this reason I have selected an unusual but instructive case—an exception, in a word—but a great exception, proving the rule, which, of course, will provoke all lovers of the commonplace. And what also will offend simple brains is that my action cannot be traced back to a single motive, that the viewpoint is not always the same.

"My souls (or characters) are conglomerates, made up of past and present stages of civilization, scraps of humanity, tornoff pieces of Sunday clothing turned into rags—all patched together as is the human soul itself.

"In regard to the dialogue, I want to point out that I have departed from prevailing traditions by not turning my figures into catechists who make stupid questions in order to call forth witty answers. I have avoided the symmetrical and mathematical construction of the French dialogue, and have instead permitted the minds to work irregularly as they do in reality where, during conversation, the cogs of one mind seem more or less haphazardly to engage those of another one, and where no topic is fully exhausted. Naturally enough, therefore, the dialogue strays a good deal as, in the opening scenes, it acquired a material that later on is worked over, picked up again, repeated, expounded, and built up like the theme in a musical composition.

"The plot is pregnant enough, and as, at bottom, it is concerned only with two persons I have concentrated my attention on these, introducing only one subordinate figure, the cook, and keeping the unfortunate spirit of the father hovering above and beyond the action. I have done this because I believe I have noticed that the psychological processes are what interest the people of our own day more than anything else. Our souls, so eager for knowledge, cannot rest satisfied with seeing what happens, but must also learn how it comes to happen. What we want to see are just the wires, the machinery. We want to investigate the box with the false bottom, touch the magic ring in order to find the future, and look into the cards to discover how they are marked.

"In this I have taken for models the monographic models of the brothers de Goncourt, which have appealed more to me than any modern literature.

"Turning to the technical side of the composition, I have tried to abolish the division into acts. And I have done so because I have come to fear that our decreasing capacity for illusion might be unfavorably affected by intermissions during which the spectator would have time to reflect and to get away from the suggestive influence of the author-hypnotist. My play will probably last an hour and a half, and as it is possible to listen that length of time, or longer, to a lecture, a sermon or a debate, I have imagined that a theatrical performance could not become fatiguing in the same time. As early as 1872, in one of my first dramatic experiments, The Outlaw, I tried the same concentrated form, but with scant success. The play was written in five acts, and wholly completed when I became aware of the restless, scattered effect it produced. Then I burned it, and out of the ashes rose a single, well-built act, covering fifty printed pages, and taking an hour for its performance. Thus the form of the present play is not new, but it seems to be my own, and changing æsthetical conventions may possibly make it timely.

"My hope is still for a public educated to a point where it can sit through a whole-evening performance in a single act. But that point cannot be reached without a great deal of experimentation. In the meantime I have resorted to three art-forms that are to provide resting places for the public and the actors, without letting the public escape from the illusion induced. All these forms are subsidiary to the drama. They are the monologue, the pantomime, and the dance, all of them belonging originally to the tragedy of classical antiquity. For the monologue has sprung from the monody, and the chorus has developed into the ballet."

SCOTTI TO WED CHARLOTTE IVES.

Antonio Scotti arrived Oct. 28 in this city for his thirteenth season of grand opera. Besides bringing the recipe for a new fat-reducer, Scotti announced that his marriage to Miss Charlotte Ives would take place as soon as Charles Frohman will cancel Miss Ives's contract.

SOME OF THE LADIES IN "THE LADY OF THE SLIPPER."

THE FIRST NIGHTER

"TRIAL MARRIAGE."

A Play in Three Acts, by Elmer Harris. Hudson Theater, Oct. 29, Produced by Henry B. Harris.

Robert Payne-Stewart ..... Robert H. Hudson
Toma ..... T. Fuhuhara
Richard Huntington ..... Ernest Stallard
Mrs. Ridgway ..... Karra Kenwyn
Ione Payne-Stewart ..... Margaret Gordon
Blair Thomas ..... Harrison Hunter
Alexander Prince ..... Charles A. Stevenson
Marie Louise Ridgway ..... Helen Ware
Tilly ..... Eleanor Stuart
Halloway ..... Harry Lillford

The trouble with Elmer Harris's dramatic Pegasus is that it insists on going around the hurdles instead of over them—always along the lines of least resistance.

That is what's the matter with Trial Marriage. No sooner is the problem stated than the solution appears quite distinctly in view. Trial marriage may be an absorbing problem for a playwright bent on catching the public eye or the public ear with a sensation. It sounds so naughty.

Mr. Harris starts out with a bold purpose all right. He has in mind to show its impracticability as things are. But beyond trimming his thesis with a few wholesome platitudes and creating the inevitable break, he seems to think that an experimental marriage isn't half as serious as it is supposed to be, since he brings peace and presumably happiness to the two experimenters as the finishing touch of a pretty bad mess of affairs.

Mr. Harris is like many struggling dramatists. He hopes to compel attention by being audacious. Well, he is. He is even interesting at intervals, for he is a good writer. But he lacks inspiration to invent complications and details. He rests content with presenting a piece of magazine fiction in dialogue cut up into three acts. I should care nothing about his audacity if he had the supplementary gift of making boldness a literary virtue. But having conceived a good idea, he seems to straddle it as if it were a horse, give it head and bridle, put the spurs into its flanks, and—let it run away with him like a filly fresh from the pastures, but more often like a bucking broncho.

This trial marriage is arranged between Marie Ridgway and Blair Thomas. The girl is perhaps a very beautiful character and Blair is hypothetically a very decent chap. But Marie at twenty-four should certainly know better, and Blair, if he were the right sort of man, would be expected to overcome his hydrophobic fear of matrimony with such a prize as Marie for the stake.

However, a dramatist has a right to lay down the premise of his own argument, and no one can say that such persuasion as Blair uses is always ineffective in a given case. A long act is taken up in bringing Marie to a state of mind in which she consents to the experiment.

The second act is laid in a hunting lodge up in Maine belonging to Alexander Prince, a very much alive though white-haired actor, of whose hospitality Blair unblushingly avails himself for three months to give his experiment practical latitude. This Prince, as played by Charles A Stevenson, is by considerable odds the best character in the play. He is unwittingly the cause of inspiring Blair with the green-eyed monster while soulfully disapproving of Blair's posture as a disciple of free love. Even as "a man who is paying alimony to two wives and living with a third he is anxious to get rid of"—and an actor—Prince has a wholesome sense of decency and scorns to be angered by the causeless accusations of the other man. The upshot is that Blair bursts all bonds of restraint and chokes Marie into insensibilty when she attempts to call to Prince for assistance.

This is the one stirring scene in the play, whose effect is more or less discounted because anticipated. So Marie, disillusioned, returns to New York, with Nemesis stalking on her trail in the form of an eccentric cook lady who, in calling to get the balance of her wage, reveals what Marie has been up to for the past three months. Then the high-minded girl is coldly advised by her aristocratic stepmother to accept an old suitor before the scandal leaks out.

In her interview with this suitor, one Huntington, Marie has opportunity to learn that even a hardened bounder like that has a nice sense of discrimination of the standards of propriety. And I don't know what would have betided poor Marie but for the repentant Blair coming on the scene (by a wise arrangement engineered by Prince), wedding ring in hand, to crave pardon and humbly offer the palliative unction of a duly authorized church wedding.

Under that sign her resentment, bitterness and despair vanish in smoke, and she sinks, a loving to-be-wife, demurely upon his palpitating bosom.

Now this is all very simple, but truth is that beyond setting up a rather startling thesis, Mr. Harris does very little to embellish his theme with those ingenious little surprises and niceties of construction which give the under-current of interest to a subject and justify a departure from the rules of strict propriety. What really made the play to a certain degree effective was the very excellent acting of the three principals. Miss Ware carried the role of Marie with an air of womanly sincerity that held your interest and sympathy. She used to mistake violence and declamation for the true symbols of grief, despair and emotional perturbations, whereas in Trial Marriage she played the strong scene which forms the climax of the second act in a key of splendid moderation, and throughout the evening never once overstepped the bounds of judicious restraint. Mr. Hunter, too, as Blair, acquitted himself efficiently in a role of varied and conflicting phases, while Mr. Stevenson preserved the even, judicial temperament of the man of the world with many little delicate touches of humor and sentiment.

"DER RAUBRITTER."

Comedy in three acts by Ludwig Biro; Irving Place Theater, Oct. 30; Dr. M. Baumfeld, producer.

Count Franz ..... Heinrich Marlow
Count Ladislaus ..... Ferdinand Martini
Countess Emma ..... Marie Buhrke
Victor, their son ..... Georg Pabst
Count Michael ..... Gustav Olmar
Countess Margit ..... Constanze von Zeckendorf
Count Stefan ..... Ernst Robert
Galambos ..... Willy Frey
Anna Galambos ..... Annie Vara
Kuert ..... Otto Stoeckel
A Servant ..... Louis Praetorius

Dr. Baumfeld has not exaggerated the merit of the company he has got together. The Irving Place Players this season comprise an aggregation of artists which is not likely to be seen again for a long time, and the performances are conducted with a smoothness and regard for artistic details which are reached in no other New York theater. The company is made up of admirable players engaged from some of the best theaters in Germany, and by its admirable performances is reviving the best traditions of the famous playhouse.

On Wednesday evening was presented for the first time in this country Der Raubritter (The Highwayman), by Ludwig Biro. It is a comedy in three acts from the Hungarian, with the scene laid on the Hungarian estate of the eccentric old Count Francis Cserhatisch. The Count has numerous relatives waiting to divide his fortune. To thwart them as well as follow a natural inclination, he determines to marry the daughter of his gamekeeper, Galambos, an humble individual whose chief merit is that he is the father of the attractive Anna. They are bethrothed, and to start with he conveys to her the title to his chateau.

But his relatives have not been idle in the meantime. They have discovered that Anna was once in love with Kuert, an adventurous climber, who is induced to come to the chateau upon some pretext with a view to breaking up the marriage between Anna and the old Count. On the promise of a rich reward he undertakes the contract. But it happens that Kuert, unscrupulous in everything else, and a social highwayman, truly loves Anna, and is only too happy to carry out the wishes of the scheming relatives.

It is in the way he plays his cards, and the utter indifference he manifests to anyone's interests save his own and Anna's, that soon dominates interest in this character and action. He is to be caught alone with the girl at night and thus disillusion the infatuated old Count. But in the meantime he overcomes all doubts of his sincerity in Anna's mind, and both retire to their rooms, leaving the baited trap unsprung. The relatives are furious, and the old Count visits his wrath upon them, refusing to believe in Anna's disloyalty to him until her own confession comes that she loves Kuert. Then he does the handsome thing by presenting her with the deeds to the chateau.

Kuert is a type of social climber who balks at nothing and faces the most embarrassing situations with the utmost *sangfroid*.

The dramatic action is not always aggressive, and the comedy depends rather on the acting than on any inherently effective features of its own for effect. But the complication is novel and the characters are well drawn.

It was superbly played by Mr. Marlow as the Count and Annie Vara as Anna, and an exceptionally fine characterization was given of the defiant Kuert by Otto Stoeckel, the leading man of the company. However, every part was in such good hands that the performance made an unusually fine impression.

"DIE FÜNF FRANKFORTER."

This comedy of Karl Roessler was presented by the Irving Place company with signal success, and has so far proved the strongest attraction of the season. After a preliminary week, it was made a feature of the repertoire for another week, and will be repeated at intervals during the Winter season. It will afford a nice basis of comparison when the Shubert production is seen in an English version on Broadway.

The story deals with the early history of the Rothschild Brothers, in the modest environment of the Judengasse, Frankfort, and affords an intimate view of Jewish home-life in various aspects, ranging from gay to grave, with a foundation of financial interest. The dominant key of the action is pure comedy, in which a great deal depends on the actors as the transmitting media of the delicate humor. In this respect the German company left nothing to be desired. It invested the performance with a distinct wealth of Hebraic attributes, without once degenerating into caricature.

Perhaps the most interesting character is that of the mother, who preserves all the plainness and simplicity of a wholesome *Hausfrau* amid the accumulating honors of the house of Rothschild, whereas her son, Solomon, is carried away with ambition for the aggrandizement of the family. He not only secures a patent of nobility for all his brothers, but plans to marry his daughter to a young Duke who is temporarily embarrased for a large sum of money.

The greater part of the action is laid in the home of the mother, where Solomon has called a conference of his brothers, coming from London, Paris and Naples, to be informed of the honor conferred upon them by the Emperor of Austria. Here he also unfolds his proposition to finance the reckless young Duke of Taunus and marry him to his daughter as the material consideration. The little sidelights on Jewish life and character in this act are highly typical.

In the second act, representing a section of the park attached to the Duke's palace, the conditions are formally submitted to the blasé young nobleman. He at first treats the proposition of marrying the Jewess as a good joke, but as the maiden is really attractive and pretty, he consents with the same grace that he would have shown over any other business transaction promising relief from his financial burdens. The five Frankforters present a rather ludicrous aspect as they line up before his lordship, ready to furnish the needed capital under the peculiar conditions fixed by Solomon.

In the third act we are again in the home in the Judengasse. Solomon's daughter truly likes the Duke, but when she discovers that she is made an object of barter and sale, her pride revolts, and she turns for consolation to her grandmother and the youngest of her uncles, Jacob. An interesting scene ensues between the mother and the young Duke. She looks upon the whole impending glory as an unwelcome obtrusion. When the gallant young nobleman addresses her by her title, she exclaims:

"Please omit that. I'm only a plain woman, too old to find myself at home in a title of nobility."

This interview is impressive from the point of the commonsense appeal made by her to the Duke to consider well the step he is about to take. But Solomon's daughter recovers her independence when the young nobleman, having signed the conditions, formally proposes for her hand.

In a speech free from mock heroics and virtuous protestation, she states her objections to the proposed marriage, throwing her ambitious father into a state of consternation. It is a moment of general surprise and embarrassment. The Duke is the only one who preserves an absolute balance of temper, and is ready to cancel the bargain. But when he offers to restore the bond for the money, it is the mother who interrupts the proceedings. In a cordial aside to him she says:

"Nonsense. Take the money anyhow. Rest assured my boys have taken good care to secure themselves."

In the end Solomon's daughter gives her father another shock when in a very pretty scene of maidenly

gayety she informs him that she has selected her husband. After applying a series of cross-questions, in which the astute Solomon quizzes her as to the character, financial standing, and other circumstances of her heart's choice, he asks in a half-hearted manner in a whisper:

"Is he," (pause) "a Jew?"

"Yes!" she exclaims with a laugh.

And then Solomon learns that it is his own brother Jacob who has carried the day, and he collapses in a chair, and the curtain comes down after Jacob has added his plea to hers.

The story is hardly one of intense dramatic import, and as I said before, a great deal depends on the acting, which in this case ideally fulfilled all expectations. It will be interesting to see how the American company will interpret the parts so admirably played by Mr. Marlow as Solomon, Georgine von Neuendorff as the mother and Mr. Stoeckel as the Duke.

"THE WOMAN INTERVENES."

A Play in One Act by J. Hartley Manners. Produced by Florence Roberts and Company, Union Square Theater, Oct. 28.

Paul Winthrope ..... Charles Wyngate
Quinn ..... Tom Maguire
Colonel Brent ..... Halbert Brown
The Woman ..... Florence Roberts

A playwright who shows as much familiarity with one act as three act dramas is J. Hartley Manners, and his entrance into vaudeville is proportionately welcome. In The Woman Intervenes he has the touch of genuine light comedy. Paul Winthrope is visited in his apartments by Val, a woman whom he had loved ten years before. She begs him to give up his visits to Mrs. Brent, her friend, for the sake of Mrs. Brent's honor, and Winthrope, declaring that his love has been pure, promises. The words are hardly out of his mouth before Colonel Brent enters, prepared to make a scene. Val intervenes, protesting that she knows his suspicions are unjust, for she and Winthrope are engaged. Brent goes home ashamed of himself, and Val passes out with a kind invitation to Winthrope to renew old acquaintances. The plot is artificial in spots, and Mr. Manners fails to convince in the "strong" scenes, but the sketch attracts because of its human appeal. To make this sentiment more appealing from the first, Mr. Manners should make it clear on Val's entrance that she and Winthrope have had an untainted love affair.

Florence Roberts does some remarkable acting as Val, with unusual variety of expression. She is ably assisted by Charles Wyngate.

"THE FIRST AFFAIR."

A Pre-Historic Mimo-Dramatic Sketch by W. Cronin Wilson. Music by Leonard W. Chalk. Staging by Emile Agoust. Produced at Winter Garden, Nov. 2.

She ..... Irene Bordoni
He ..... Emile Agoust

Irene Bordoni, the French dancer, made her debut at the Winter Garden in a pantomime that is, to say the least, interesting. It depicts a meeting in the jungle of a man and a woman, just emerged from the monkey stage. She still plays about in the midst of monkeys, discovering her likeness in a pool of water, and fleeing at the approach of a stranger. He lays his club down, and is climbing about the trees when she returns. She dances about the club, he jumps down, each startled by the other, and yet attracted, runs about until curiosity proves stronger than fear, and they touch. She runs away, he tries to compel her submission by a club, but drops the weapon, and wins her by less forceful methods. In the end he goes off with her over his shoulder.

The dancing was beautiful and expressive, M. Agoust displaying conspicuous ability in pantomime, but the question remains whether such a meeting could be depicted in graceful motions. At any rate the title of an "affair" is false glorification of the primitive man. A similar dance was performed recently by Ma Belle in vaudeville, but that was much more conventional. The movements of man and woman in prehistoric times may have been free, but what rhythm they possessed was probably somewhat rough. M. Agoust, by breaking away from conventional methods, gave a convincing performance, but there is still the question whether such a scene could be represented in dances. Mlle. Bordoni is charming and graceful, but not peculiarly individual. Leonard Chalk, an English composer, has provided attractive music.

The First Affair is now a regular part of the Winter Garden entertainment, and it will be retained after the Gertrude Hoffman revue comes in and The Passing Show of 1912 goes on the road with The Ballet of 1830. M. Agoust's place in the Ballet will be taken by Enrico Zanfretta who has been playing the Baron.

ROCHESTER THEATERS DELAY.

Fire Marshal Edward Wheeler, of Rochester, N. Y., recently sent to State Fire Marshal Thomas J. Ahearn, his report on the last lot of orders received from Albany, relative to the theaters, including the motion picture houses. According to the report only about half of the owners of theaters have complied with the orders from the State fire marshal and made the required alterations in their buildings.

"THE FIGHT" AN OLD PLAY.

A Bayard Veiller Product, Which Failed Before "Within the Law" Appeared, Now Resurrected.

The information has leaked out that The Fight is a play produced in Chicago last year under the name of Standing Pat. Temporarily it is held out because of the illness of Margaret Wycherly, who plays the leading part, but as soon as she recovers, it will be given in a New York theater under the management of Joseph M. Gaites. It was well received at the first performance, a week ago in Providence, the first performance since the rechristening.

Standing Pat was given in the Olympic Theater,

BAYARD VEILLER,
Author of "Within the Law."

Chicago, Dec. 3, 1911, by Zelda Sears and company, and received rather favorable notices. William McVay, Eric Blind, Ruth Chatterton, Milton Sills, Frederick Burton, Mary Mersch, and George Tobin were in the cast. The play was taken off, however, and not heard of again until Bayard Veiller's other play, Within the Law, scored a sensational hit in New York this season. Joseph M. Gaites then made arrangements to resurrect Standing Pat. The theme is that of woman in politics, and the scene a small town in Colorado where women hold offices. The action centers about a campaign, use of bank deposits, etc. It is said that the play was written originally for Mr. Veiller's wife, but because of some misunderstanding was acted first by Zelda Sears.

EDWIN BRANDT AS BORIS.

Edwin Brandt replaced Lawson Butt as Boris at the Chicago performances of The Garden of Allah, Oct. 29, 30, owing to the sudden indisposition of Mr. Butt. Mr. Brandt is reported to have made a pronounced success in the role originated by Lewis Waller.

PLAY FOR LAURA HOPE CREWS.

The play finally selected for Laura Hope Crews as a starring vehicle will be a new play entitled Blackbirds, by Harry James Smith, author of Mrs. Bumpstead-Leigh. Miss Crews was formerly a member of Henry Miller's company. The play is said to deal with some topic of special contemporary interest to American theatergoers. Last Spring it was rumored that A. E. Thomas, author of The Rainbow, in which Miss Crews was then playing, would write a play for her. Evidently Blackbirds will be ready for production sooner, for rehearsals have already begun under direction of Henry Miller. Prominent in Miss Crew's support will be Mathilde Cottrelly, Florence Short, Ethel Winthrop, Bertha Welby, Charles Waldron, Sydney Waldron, James Bradbury and Harry O. Taylor.

"HE FELL IN LOVE WITH HIS WIFE."

Robert Campbell's production of Ellis Ellis's play, He Fell in Love With His Wife, a dramatisation of E. P. Roe's novel of like title, closed at the Majestic Theater, Jersey City, Nov. 2, after a brief tour. It had been out last season also, but had not reached this city. The excellent cast, headed by Frederick Burton and May Buckley, included Thomas Davis, George H. Timmons, Milton Nobles, Jr., John Martin, Robert Craig, Dorothy Abbott, Lois Burnett, Josephine Florence Shepherd, and Olive West.

The play, splendidly acted throughout, had much charm and many virtues, its chief drawback, aside from the cumbersome title, being want of dramatic force in two of its three acts. It would seem possible to rewrite the drama successfully.

KIND WORDS FROM OTIS SKINNER.

Otis Skinner, now playing in Kismet at the Illinois Theater, Chicago, was an enthusiastic spectator at the Selig Chicago plant last week. He was the personal guest of W. N. Selig, President of the company. Accompanying Mr. Skinner's party were his business-manager and his stage director. The party spent all morning at the plant watching the many interesting intricacies of motion picture production. Mr. Skinner was especially enthusiastic over a scene being produced by Oscar Eagle, whom he has known for some time. Before leaving the actor stated that in his opinion "the motion picture was destined to make as wonderful an advancement in the future as it has in the past."

MABEL TALIAFERRO IN NEW PLAY.

Mabel Taliaferro is to return to legitimate drama this season and star in a new play by Eleanor Gates, the well known novelist and short story writer. She will appear under the management of Arthur Hopkins in The Poor Little Rich Girl, which is a dramatization of Eleanor Gates's novel of the same name, published last week by Duffield and Company. The production will be made late in December.

This is the first long play by Eleanor Gates, who is in private life Mrs. Richard Walton Tully. She has had a number of one-act plays produced.

PLAYWRIGHT'S SON ASKS ACCOUNTING.

John A. Fraser, Jr., the son of the playwright, has asked that the court order his lawyer, John J. Lordan, to give an accounting of his father's estate. Lordan came near being adjudged guilty of contempt of court. He said that the elder Fraser had only left manuscripts of plays at his death. They were The Little Minister, The Reign of Terror, Sherlock Holmes, A Cheerful Liar, A Hoosier Heroine and Sappho.

GOSSIP.

Laurette Taylor, who will be seen as a star in Hartley Manners's Irish comedy, Peg O' My Heart, when the Cort Theater opens on Nov. 25, has returned from Los Angeles, where she has been creating new roles in Mr. Morosco's stock companies during the summer. Rehearsals of the new comedy will begin this week.

Geoffrey C. Stein has been engaged by the Liebler Company for Madame Simone's company, which will stage its new play in this city some time early in November.

Beatrice Wainwright, soprano, will give a song recital at the Carnegie Lyceum Thursday afternoon, November 7, assisted by Bruno Huhn, pianist.

Giorgio Polacca, the new Italian conductor of the Metropolitan Opera House, arrived Thursday on the Tarmanice. In an interview he denied the existence of any ground for friction or jealousy between himself and Arturo Toscanini, whom, he said, "I admire not only as a musician, but as a thinker and a man. Do you know that he is translating Swinburne into Italian? I admire Debussy and Dukas and Wagner and the Russians as much as I do my own Italians, although Rossini's music, beautiful as it is, has never given me a thrill." It is reported to be practically settled that Mr. Polacca will conduct Les Huguenots on the opening night of the season, November 11.

A testimonial banquet in honor of Dave Montgomery and Fred Stone, will be given by the members of The Friars Club on Sunday evening, Dec. 1, at the Hotel Astor.

Edwin R. Stanley and Fannie Hammond Stanley have been engaged for Mrs. Wiggs of The Cabbage Patch, opening in Chicago, Nov. 24.

Mme. Schumann-Heink has invested $12,240 in 170 acres of land lying seven miles north of Grand Forks, North Dakota. She intends to improve the land by erecting a cottage on it and laying out a garden. "I have always wanted to own a farm in the Northwest," she says. "I know that a farm in this country is a good investment."

Catherine Calhoun, who recently appeared in The Model, is now a member of the Little Women company playing in the large cities on the Pacific Coast.

THE MATINEE GIRL

HEARD in Foyer Chats: That Mabel Taliaferro is to have the second "chance of her life" in the play she is now rehearsing, Eleanor Gates's The Poor Little Witch. She had her first in The Land of Heart's Desire.

That Margaret Illington has the most sumptuous apartment in town since she dismantled the Bowes Tacoma mansion to adorn her New York abode.

That Mary Shaw is the greatest optimist in the profession. She gave an address at the Professional Woman's League arguing that moving pictures are an aid, not a hindrance to the drama, pointing out that they are a training school in taste, and that whereas once few persons went to the theater now everybody goes.

That May Irwin tried to visit Mount Clemmons incognita and the porter who carried her bags to the omnibus saluted her by name and the doctor asked her if she was going to "show" there that night.

That Mrs. Robert Edeson and Baby Roberta will motor from Chicago to New York for the metropolitan premiere of Fine Feathers.

That Louise Coleman and Josephine Victor are learning how to walk. Fact! If you don't believe me, be at the Columbus Circle entrance of the park at half past eight any morning and watch them "lope"—that's the technical term for the natural long step

KATHERINE GREY.

stride—away toward the reservoir with the physical culture trainer from the Y. M. C. A.

That Katherine Grey is the most enthusiastic of the world circling players, Margaret Anglin, Nance O'Neil, T. D. Frawley and Mr. and Mrs. Harry Corson Clarke to the contrary notwithstanding.

Arnold Daly astounded the members of his company by banging open the stage door and sprinting through the corridor shouting "Stop that man! Stop him! Don't let him get to me." A pale, faint voiced male person, shivering in the grasp of three stage hands, piped: "Mr. Daly, I only want to show you a sketch I've written and I thought you might like to play." Mr. Daly thought he was a process server.

There is a story which each of us likes best to tell. We tell it so often and with such evident delight that the kind hearts invite us on every pretext to repeat it. The cruel interrupt its recital with: "I've heard you tell that before," or the verbal inelegance, "Why don't you pull some new stuff?" But our fondness for the story persists and it in time becomes as much a part of us as our last husband or our best fur coat.

This is Billie Burke's own story:

"A deaf and dumb man stayed out all night. When he got home the next evening his wife began to scold him. Though he couldn't speak a word his fingers flew in explanation. And what do you think that woman did? She put out the light."

THE MATINEE GIRL.

"INTROSPECTIVE" DRAMA

ENGLISH STAGE MANAGER TALKS ON PLAYS AND CRITICISM IN NEW YORK AND LONDON

IN Bernard Shaw's amusing satire of dramatic critics and parental authority, to be seen any week-day evening at the Comedy Theater, there is the figure of an English gentleman, called Count O'Dowda, who has lived in retirement in Venice far from the crass materialism and the disquieting intellectual movements of the modern world. Of course the Irish iconoclast rather unmercifully flays the aesthetic antipathies of the early Victorian gentleman for anything vigorous and straightforward. Now I do not for a moment want to compare myself with Mr. Shaw's esteemed sentimentalist, but being just an ordinary person with a rather strong prejudice for the absurd traditions and romantic commonplaces of the work-a-day world, I imagined that at the end of a talk with Maurice Elvey I should feel somewhat as the perturbed Count O'Dowda felt when he witnessed his Fanny's first play.

I had read so much about Mr. Elvey's dramatic radicalism, his love of psychological subtlety and his career as head of the intellectual Adelphia Society of London and producer of unusual plays that, before I entered the hotel, I ran rapidly over my stock of Nietzschian and Schopenhauerian lore in order to ascend, if necessary, to Mr. Elvey's plane.

As a matter of fact, however, Maurice Elvey is a very disarming person. Hardly had I entered his apartments before he sprung a joke which modesty restrained me from bettering. He confessed that he had just been over to the Winter Garden and had enjoyed the "show." The twinkle behind his professional-looking glasses made it less astonishing when he expressed his appreciation of American chorus girls' dancing in the very latest Broadway slang. Nothing "highbrow" there—and I breathed easier.

"I never resent personal criticism," remarked Mr. Elvey when the cigars were lighted, "and in America there is little of any other kind. But in London the critics always attack my productions on the basis of mythical principles, and that makes me hopping mad."

"In other words," I interposed, "you do not find New York critics especially intellectual?"

"Hardly that," answered Mr. Elvey smilingly, "clever impressionism would describe their best work. Then, too, in America there are no weeklies like the *Spectator* and the *Saturday Review* and the *Guardian*. Your dramatic criticism has to be hastily written, and the articles in the monthly magazines are too often just a continuation of your eternal idealizing of the feminine."

Mr. Elvey has decided opinions upon our setting the young girl on a pedestal, which he regards as showing just a formal recognition, but no deep interest in the opposite sex. He finds our calf-love point of view reflected in our plays. None of our rising young American dramatists, he said, could possibly have written a play like Strindberg's Miss Julia. And then he went on to tell me the plays he had produced at the Little Theater in London, which always escaped the censor because they were private performances—Schnitzler's, The Fairy Tale; Tolstoy's, The Cost of It All; Brieux's, Damaged Goods; Rostand's Fantasticks; Tchekhof's, The Sea-Gull, etc. He did not need to inform me that these plays avoided the American playwright's faults of obviousness and externality and sex naïveté—I had already read Strindberg's, The Father. Whatever we may think of this list as a series of plays, there is certainly nothing obvious or external or sophomoric about them.

"Your acting, too," continued Mr. Elvey, "is external. It lacks repose and pause. It is 'realistic,' and I don't like what is called realism—it is crass and banal. Like your dramas, it lacks introspective truth." Right at this point I wanted to ask Mr. Elvey if he had ever seen Mrs. Fiske in Rosmersholm, but that wouldn't have been fair, for of course he hadn't. He had only seen the productions now current on Broadway, and he had been impressed with the melancholy truth that all the interesting pieces, even the musical shows, were either by foreign authors or adaptations of foreign plays.

But Mr. Elvey does not mean to leave us long in intellectual gloom. He intends to lighten it by producing novel plays on Sunday afternoons for private audiences. I asked him about his plans.

"If it can be done without infringing the law," said Mr. Elvey, "I intend to form an association which will give productions of interesting and unusual plays on Sunday matinees. Such a theater as the Little or the Comedy would suit my purpose. Two plays I am certain to put on—The Poetasters of Ispahan, by Clifford Bax, a relative of Belford Bax, the Socialistic writer, and James Littlewood's Adolescence, which has never been performed. The first play is a sort of Sumurun in verse and the second is in the Strindberg vein. I accepted Granville Barker's offer to represent him as stage director of Fanny's First Play in America largely because I was desirous of starting an organization in New York similar to that of the Adelphia Society in London. You may be interested to know that Fanny's First Play had its initial performance at the Little Theater, under my direction."

As yet Mr. Elvey has not settled definitely upon dates, but he says it will only be a short time before definite arrangements are completed. I said I thought the experiment would be decidedly worth trying, and Mr. Elvey seemed pleased. Then the cigars became too short to puff. I rose to go.

"Remember," continued Mr. Elvey, "that I am no

MAURICE ELVEY,
Stage Director of "Fanny's First Play."

Walkley. I have no rigid criterion of what constitutes a good play. I am glad to read manuscripts at any time"—he hesitated a moment, perhaps surprised that I didn't pull two or three from my coat pocket—"and if they interest me, I try to produce them. A play is a discussion and it is right and proper to discuss anything, provided the subject discussed is treated in a consistent tone. To handle sacred subjects with levity strikes me as wrong and indecent. But there is no subject on earth you can't discuss if you are sincere and serious—and interesting."

But that let the cat quite out of the bag, for naturally he meant by interesting what interested Maurice Elvey. So until our young playwrights can become psychological, subtle, introspective, serious and perhaps a few other things, they are not apt to have Mr. Elvey produce their new plays after all.

H. E. STEARNS.

NEW CORT THEATER.

When Peg o' My Heart opens the new Cort Theater at Forty-eighth Street, just east of Broadway, on Monday night, Nov. 25, New York will have its first opportunity to examine the interior of this handsome playhouse.

In designing the Cort Theater, E. B. Corey, the architect, was inspired by a beautiful sample of architecture that was created during the most glorious time of the French kings, the Petite Trianon, in the Gardens of Versailles. The outside façade is built up in marble. Four Corinthian columns are flanked by plain side parties.

The building will seat 1,000 people, and its interior will be treated in the most conservative and refined style of architecture conceived by the high-spirited wife of Louis XVI., Queen Marie Antoinette. The architect has adapted that wonderful style to the modern conditions of theater building.

The proscenium arch will be in perforated plaster work, treated with art glass, which will be lighted up during performances. The sounding board will be decorated with a painting, which represents a minuet dance during the royal period of Louis XVI. in the Garden of Versailles.

The decoration scheme will be in the most refined colors, a blending of old rose hangings and silk draperies, with beautiful embroidery of gold. The plaster work will be treated in complementary colors of champagne and sienna. The lobby will be mainly Pavanoza marble, with Marie Antoinette panels of plaster work of an extremely refined treatment.

PERSONAL

COUNTISS.—Cathrine Countiss, whose photograph makes the cover of this week's issue of THE MIRROR, has begun a brief special engagement under the direction of John Cort, at the Colonial Theater, Salt Lake City. Her reception there has been enthusiastic, according to reports. The *Herald-Republican* said of her: "Endowed with generous gifts and striking personality, beautiful to look upon, she proved delightful." Before leaving Salt Lake City Miss Countiss will try out a new play which will be seen in the East after the holidays, if the piece proves the success which Mr. Cort expects. Her photograph is by Strauss Peyton.

LEAVITT.—M. B. Leavitt writes THE MIRROR from Paris: "Just a line to say I have concluded all the arrangements for the big amusement scheme that I made such a hurried trip for four weeks ago, and have done some great hustling during the three weeks on this side. I surely shall give the American amusement public a positive novelty this season; full particulars after arrival. I am returning by the White Star liner *Oceanic*."

EDITH SESSIONS TUPPER,

Author of "The Road to Arcady."

TUPPER.—The second play which passed the muster of the reading committee of the National Federation of Theater Clubs is called, The Road to Arcady. The author is Edith Sessions Tupper, whose portrait appears on this page. The play will be presented early in December.

NEW CLAIMANT FOR SHAKESPEARE'S HONORS.

Lewis F. Bostelmann, the author of "Rutland," a book which aims to prove that Roger Manners, the first Earl of Rutland, was the author of the Shakespeare plays, has requested E. H. Sothern to head a committee to examine and pass upon new and convincing documentary evidence going to prove his theory. Mr. Sothern has consented to form a committee of prominent professional people for this purpose. Mr. Bostelmann, whose office is in the Park Row Building, has devoted the past twenty years to this study, and has written two books on the subject. He lately returned from England, where he secured the important documentary evidence in question. Mr. Sothern disclaims being an advocate of the Rutland theory and, despite his strong leanings towards the Shakespearean side of the question, is not adverse to examining any new evidence which might dethrone the Bard of Avon.

FROHMAN TO TAX PLAYWRIGHTS.

Because twice this season, already, obscure playwrights have sued Charles Frohman for plagiarism, he has hit upon the ingenious scheme of compelling the prospective dramatist to inclose a two-dollar bill with his manuscript. Although Mr. Frohman solemnly announces that this is not for the privilege of having the play read, but a part payment towards a fund created to protect him from lawsuits, the scheme will practically amount to nothing else. To write a cheap imitation of a foreign play, submit the manuscript to an American manager intending to produce the piece, and then cry plagiarism as soon as the adaptation is staged, is far too easy, claims Mr. Frohman. So many manuscripts are submitted by hopeful dramatists that Mr. Frohman hopes to have seen a moderate sum for protection.

THE CALL BOY

TWO-A-DAY.

Now she's playing two-a-day,
Here and there and far away;
Sore on it as she can be—
Seems to her it's misery.
Playing only biggest time,
Headlined ev'rywhere sublime;
Yet she thinks there'd be less hurt
Playing maybe ten-twent-thirt.

Never tried the small time game—
Four-a-day and not a name;
Hasn't made that other guess,
Twelve-a-day and nothing less.
Ain't it strange how some folk work
Here where jinks forever lurk!
If she only knew the way,
Might be glad of two-a-day.

LOUISE RANDOLPH, director of the Marlowe Players at the Marlowe Theater, Chicago, was born in North Carolina, and, being the daughter of an army officer, learned about firearms early in life. In fact, she spent much of her time on the reservation with her father, and became a sportswoman of unusual attainment.

Returning to her home town later, she chartered a hack from an old negro who had driven her when a girl. He was pleased to death to see her again, and at once began to recount the remarkable change that had come over the town since she had left. Remembering her many hunting expeditions when a girl, Miss Randolph felt the call of the wild and decided to inquire as to the woods where the game grew best.

"Uncle Joe," she asked the old fellow, "do you have any big game around here now?" The old darky beamed with pride.

"Indeed we does, Mis' L'uise," he responded, "We done had a big game heah yestiddy, and dem white gem'mum licked de fellers frum Charlotte, 10 ter 3."

It happened about a year ago when an actress girl of my acquaintance was playing in Brooklyn and a young actor, also known to me, was performing in New York. For more than a year, whenever he was in town, he had made himself more or less of a nuisance to all his friends by persistently begging tobacco coupons. He had alleged that he was saving them for the aforementioned girl, then on the road, and so he was. Well, when they were both playing near enough to meet, he managed to get over to Brooklyn to see her. Faithfully, he had sent her all the coupons that he had gotten from everyone he knew and all that he could save himself. And, when he did finally meet her, what do you suppose occurred?

Naturally you would fancy that she introduced him to something very beautiful that she had secured for her own sweet self with the coupons that he had forwarded. But he was pardonably stunned when she presented him with a handsome gold watch and chain, all for himself, for which she had cashed in aforesaid coupons.

It isn't necessary to add that the sheer loveliness of her womanliness in this unselfish act turned the trick and that they are now most happily married. No. I'm not mentioning names but I do happen to know that the tobacco coupons brought it all about. Was it not a world's record anyway and is there no virtue in tobacco?

It is interesting to learn that Daisy Smith, who swam recently from Dover to Ramsgate, England, however far that may be, contemplates swimming the English Channel accompanied by a boat which shall bear a phonograph emitting "exhilarating tunes." The awful prospect of Marathon racers lugging along similar musical encouragement, of automobile speeders having music-boxes geared to diffuse soft music as they daily with death, of aeroplanists careering in the higher ether enlivened by ragtime melodies is enough to give one pause. It would appear that one of these instruments in the house next door were bad enough without having the things injected into sporting life. The writer once resided in an apartment house wherein there was a phonograph on the floor below, an automatic piano on the floor above and a man learning to play the cornet across the hall. And yet they wondered why he used to go out nights.

My talk last week about papering a house has led Al. Trahern to tell of a sad experience in trying to paper artistically a Long Island theater. There was a smallpox epidemic in the town, and it was early evident that paid admissions would be scarce. So Manager Trahern sallied forth with a pocketful of tickets, and distributed them beautifully among certain citizens who harbored no especial fear of infection. Looking over the orchestra at about time for the curtain rise, Mr. Trahern was deeply impressed by his own adroitness in scattering the tickets so that it really looked like a full house.

And then he happened to think that he'd forgotten about the balcony. There were just two people up there, and, while they were nicely spread out, they didn't make a prodigious showing. Illustrating once again the ancient axiom relative to the best laid plans of mice and men.

THE CALLBOY.

PROMINENT CRITICS

Frank A. Marshall's name is frequently noted in the Kansas City *Journal* attached to judicious, painstaking reviews of dramatic and musical events. He is one of the conservative western critics who take their profession seriously and know the knack of distinguishing merit from imposing humbug. Yet Mr. Marshall's training and observation have been almost entirely confined to the West. He was born in Leavenworth, Kansas, and after four years with the Leavenworth *Times* in various capacities, he went to Kansas City, the metropolis of that extensive territory between the Alleghanies and the Rocky Mountains. That was twenty-one years ago. He became at once associated with the *Journal* and has never left it. He is one of the editorial writers of that influential paper, and for the past seven years has been its dramatic and musical editor.

Mr. Marshall's reviews are distinguished for their fairness and good judgment, and his work is well

FRANK A. MARSHALL,

Dramatic and Musical Critic, Kansas City *Journal*.

known and appreciated by the theatrical people throughout the country. Kansas City has a number of fine theaters, and is the theatrical center of a large area which includes Kansas, Oklahoma and a part of Texas, besides western Missouri.

FOUR STAR COMBINATION.

On their present tour the new Four Star Combination, composed of R. D. MacLean, Charles B. Hanford, Odette Tyler and Marie Drofnah, will cast four Shakespearean dramas as follows:

Othello: Title role, Mr. MacLean; Iago, Mr. Hanford; Desdemona, Miss Tyler; Emilia, Miss Drofnah.

Merchant of Venice: Shylock, Mr. MacLean; Portia, Miss Drofnah; Gratiano, Mr. Hanford; Nerissa, Miss Tyler.

Romeo and Juliet: Romeo, Mr. MacLean; Mercutio, Mr. Hanford; Juliet, Miss Tyler; Nurse, Miss Drofnah.

Julius Caesar: Marc Antony, Mr. Hanford; Brutus, Mr. MacLean; Portia, Miss Tyler; Calpurnia, Miss Drofnah.

OTTO GORITZ WRITES COMIC OPERA.

Otto Goritz, German baritone of the Metropolitan Opera company, has written the book and composed the music of a comic opera which will have its first performance in Hamburg next Spring. Its title is Der Süsse Papa. Mr. Goritz has had the text translated into English, and has suggested that it be called Dear Old Dad. Its production in English in New York is being considered by a prominent manager.

GOSSIP.

Jos. M. Gaites has accepted a new play by Frank Mandel called The Other Hand. Mr. Mandel is co-author with Helen Kraft of Our Wives, which Mr. Gaites presented with Henry Kolker in the leading role at Wallack's Theater on Monday evening.

Theodore Liebler is on a two weeks' hunting trip with ex-governor Smith of Vermont. They are hunting big game in Ontario.

FLOOD OF NEW PRODUCTIONS

Fourteen New Plays Within Two Weeks—Seven Openings Monday Night.

Partly through the promise of good theatrical business Election week and partly through a combination of circumstances, seven new plays were put on in New York theaters Monday. Including the opening of Bachelors and Benedicts, with Ralph Hers, at the Criterion, on Saturday night, and the five new plays offered for next week, this makes the astonishing total of thirteen new productions given by New York managers within fourteen days. Moreover, so far as one can judge from announcements, none of the plays are mere "fill-ins" of mediocre quality.

On account of the sudden illness of Margaret Wycherly, Bayard Veiller's play, The Fight, in which she was to have had the leading part, has been indefinitely postponed. The play was booked at the Fulton Theater, beginning last Thursday night. The Fulton has, however, not been left in darkness, as The Yellow Jacket, a Chinese play by George Hazleton and J. Harry Benrimo, was presented there Monday afternoon instead of at Wallack's, as previously announced.

To Wallack's Joseph M. Gaites brought from the National Theater, Washington, a so-called "sex comedy" by Helen Kraft and Frank Mandel, called Our Wives, which opened there last Monday evening. The cast included Henry Kolker, Pamela Gaythorne, Gwendolyn Piers, Isabel MacGregor, Vera Finlay, William Roselle, George Graham, Mark Smith, and John Findlay.

The most notable opening of the crowded Monday evening was William Faversham's revival of Julius Cæsar, with a cast including Mr. Faversham, Frank Keenan, Tyrone Powers, Fuller Mellish, and Julie Opp, at the Lyric. Next, perhaps, in importance was Walter Damrosch's new comic opera, The Dove of Peace, with words and lyrics by Wallace Irwin, presented for the first time in New York at the Broadway Theater. Hawthorne of the U. S. A., with Douglas Fairbanks, replaced The Woman Haters at the Astor, and James Forbes's new comedy, A Rich Man's Son, was seen at the Harris.

The Point of View, organized largely for matinee purposes, went on at Daly's as a regular attraction. Several changes in the cast were necessary. Ernest Glendinning, formerly with The Brute, replaced Howard Estabrook, from the Little Women company, in one of the leading roles. Georgie O'Ramey took the place of Madge Kennedy, and Francis Carlyle was seen in the role played by William Morris. Both Miss Kennedy and Mr. Morris returned to Little Miss Brown.

Next week the opening attractions are not all crowded into Monday night. Only four new plays appear Nov. 11: Bella Donna, a dramatisation of Robert Hichens's novel of the same name, comes to the Empire, with Alla Nazimova; The Whip, a Drury Lane melodrama, comes to the Manhattan Opera House the same evening, and many spectacular and exciting features are promised. C. O. D., which was announced for Tuesday evening, will come Monday evening instead; Frederick Chapin's play will be seen at the Gaiety. Annie Russell's Old English Comedy company will begin an engagement at the Thirty-ninth Street Theater in She Stoops to Conquer.

The Gypsy, Pixley and Luders's new operetta, with a cast including Violet Seaton, will come to the Park Theater Thursday evening, Nov. 14. Up till Saturday of last week it had been announced that The Gypsy would come Monday evening, but evidently the Cort company desires further time for the production. Probably the wish for the undivided attention of the critics influenced their decision to postpone the opening. Just to make up a respectable number of openings for the week, it would seem, announcement is made that Augustus Thomas's new play, A Mere Man, will have its opening performance on Friday evening, Nov. 15. It is not yet decided to what theater the new production will come. The chances are that by the close of next week most of New York's dramatic critics will feel the need of a rest.

The title of Augustus Thomas's new play is Mere Man, rehearsals for which began Sunday. It will be launched Nov. 18, and brought into New York by Mr. Harris Nov. 25.

Among the plays accepted from abroad by Charles Frohman for eventual production in this country is the newest Hubert Henry Davies comedy, called Doormats. Mr. Davies, it will be remembered, is the author of Cousin Kate and The Mollusc. Doormats are simply those people in life who take a joy in letting others walk over them and even wipe their feet on them. The play has been indifferently received in London, where it was produced a short time ago. Mr. Frohman also announces that he has a fifty-minute play in which the characters are entirely women, just as in The New Sin the characters are all men.

Paul Armstrong's newest play, The Escape, was produced at the Burbank Theater, Los Angeles, last Monday evening. The company which presented it was selected from the players in A Romance of the Underworld. Mr. Armstrong's three-act play, which is now touring the West. The principal characters were enacted by Holbrook Blinn and Catharine Calvert. The East Side and a rather daring point in the sexual question furnish the locale and the story. Reports say the play made the biggest dramatic sensation Los Angeles has yet experienced.

Carter De Haven has begun rehearsals of Above the Speed Limit, a farce in which he is to open in Baltimore Thanksgiving week. The production is made under the direction of A. H. Woods, who is also interested in the forthcoming presentation of Sam Bernard in a new musical comedy.

The S. H. Wallach Company, Inc., announces the opening of The Indiscretion of Truth, a new society comedy by J. Hartley Manners, at Trenton on Nov. 4, for three nights, finishing the week in Atlantic City. After two weeks at the Walnut Street Theater in Philadelphia the play will come into New York for a run. The company is headed by Frank Kemble Cooper and includes Walter Hampden, Henry Mortimer, Charles Sinclair, Richard Purdon, Dan Collyer, Alexander Frank, Anne Meredith, Muriel Starr, Mrs. Thomas Whiffen, Nina Herbert, and Violet Kemble Cooper.

The first production of Frederick Locke Hatton's new play, Years of Discretion, was given at Syracuse Monday, under the direction of David Belasco. It will have its first New York performance at the Republic Theater Jan. 6.

NUTT, AN ACTOR, "NUTTY."

William Nutt, an "actor" from the Theater Royal, in London, has been adjudged by the immigration officials of this country to be a nut, not one of the Nutt family, but rather one of the squirrel variety, and it has therefore been decided that he will be sent back to England. He was asked a number of questions by the authorities and was unable to answer them properly. He says the queries were all "ballyrot"; and thought that the doctors were fooling him. He was brought over here to play a part in The Whip, and Ben H. Atwell, manager of that company, tried to intercede for him, but could do nothing. It is thought that he will attempt to get the intercession of officials in Washington.

"FIVE FRANKFORTERS" OPENS.

The Messrs. Shubert produced The Five Frankforters in Poughkeepsie last week. The cast included Mrs. Sarah Cowell Le Moyne, who plays the mother; Edward Emery, Lynn Pratt, Frank Losee, William Bonelli, Renee Kelly, Suzanne Perry, Helen Fulton, Katherine Dupont, Hylton Allen, Thomas London, and Edward Mackay.

DISCLAIMS AUTHORSHIP.

The rumor that Conrad Cantzen is the real author of a sketch called, And They Lived Happy Ever After, is denied by Mr. Cantzen. He has a part in the playlet, which was translated from the German by Philip Bartholomae, presented at Keith's Union Square Theatre, and reviewed in THE DRAMATIC MIRROR. No credit was given on the programme to the German author, and a rumor spread that Mr. Cantzen was responsible. He says he is not.

PAUL ARMSTRONG IN SAN FRANCISCO.

Paul Armstrong, author of A Romance of the Underworld and co-author with Wilson Misner of The Deep Purple, is in San Francisco to witness the production of the former play there. He will also visit Los Angeles to superintend the production of a new play which he has written. Armstrong is a versatile genius, having at one time been one of the best known sporting writers in the East.

WASHINGTON HAS DRAMA LEAGUE.

Ethel M. Smith stands sponsor for a movement begun recently to organize a Washington branch of the Drama League of America, in which project she has had pledged already the support of Judge Wendell P. Stafford, Mrs. O. L. Swormstedt, Judge Julian Mack, of the Commerce Court; Ralph Graves, Mrs. Otto P. Simon, Lelia Mechlin, of the Washington Fine Arts Society; Capt. J. R. Proctor, Rev. John Van Schaick, Rev. E. S. Dunlap, George F. Bowerman, of the Public Library; John La Gorce, Nelson B. Bell, and Gilbert Grosvenor, of the National Geographic Society.

The activities of bulletin issuing, lectures on plays and players, and lending box-office support to good plays will characterize the new organization just as it does the parent organization of Chicago.

KATHLEEN CLIFFORD IN HOSPITAL.

CINCINNATI (*Special*).—Illness has invaded the ranks of the Winsome Widow show, now at the Grand Opera House. Kathleen Clifford, the charming young woman who appears in boy characters, has been compelled to undergo a serious operation in a Chicago hospital. Miss Clifford is remembered by Cincinnati theatergoers as appearing in the Top of the World production.

AUCTION OF DALY PAINTINGS.

Augustin Daly's Collection to Be Sold in New York This Month.

The gallery of paintings which adorned Daly's Theater for many years is to be sold at public auction. The paintings were taken over by Klaw and Erlanger at the death of Augustin Daly, and they have been in the storehouse since. It was decided recently that they should be offered to the public, and they will be sold in the Anderson Galleries, Madison Avenue and Fortieth Street, Nov. 27. They will be on exhibition from Nov. 16. The collection contains a painting of David Garrick, by Sir Joshua Reynolds. Others of special interest are: Sarah Bernhardt, unknown painter; Edwin Booth as Hamlet, unknown; Susanna Maria Cibber, by Thomas Hudson; Sir Henry Irving, unknown; Ellen Terry, unknown; Molière reading a play to his cook, unknown; Augustin Daly reading a play; Adelaide Neilson as Juliet, Sarony; J. W. Wallack, unknown; Edwin Forrest, signed Gutekunst; Fanny Davenport, unknown; Nell Gwynn, by Sir Peter Lely; Joseph Jefferson, unknown; E. A. Sothern, unknown; Julia Marlowe, unknown; John Drew, unknown; Ada Rehan in six poses, by L. Wust, and Peg Woffington, by Jackson.

MABEL BARRISON IS DEAD.

"Blue Mouse" Star, Ailing for Two Years, Dies in Toronto.

Mabel Barrison, who has been suffering from consumption for two years, and for whose life all hope was abandoned last week, died in Toronto, Canada, Oct. 31. Her husband, Joseph E. Howard, cancelled all his engagements in the West, when he learned how serious his wife's condition was, and hurried to her bedside. Throughout her long illness, although she knew there was no cure for her, she was unfailingly bright and cheerful, and at the last moment remained that way. Miss Barrison is thirty years old and was born in Toronto. She was christened Eva Farrance, but took the name of Barrison ten years ago when she started her stage career. Her rise has been very rapid, her last success being the lead in The Blue Mouse under Shubert management.

WAGENHALS AND KEMPER PLANS.

Have Hopwood Play, but Will Make No Productions Immediately.

Wagenhals and Kemper have a play by Avery Hopwood in hand, but they do not intend to produce that or any other play in the immediate future. Such was the statement of Collin Kemper late last week, on his return from an extensive motor trip. He denied a report that Mr. Wagenhals was coming home immediately from Europe, and added that he did not expect Mr. Wagenhals back in less than eight weeks. When that time is up the firm may be ready to begin producing again. Mr. Kemper, asked if the firm had any New York theater in mind for purchasing, answered that there were no definite plans, but that he expected to see a number of them on the market soon.

The Hopwood play is a comedy which the co-author of Seven Days promised to write some time ago, but did not complete until recently.

AMBIDEXTEROUS CORRESPONDENT.

THE MIRROR'S correspondent at New Bedford, Mass., is a man who can write with both hands, frontwards, backwards, upside down and all over the place. Here's what a Boston paper says about him: "Walter S. MacPhail, of Holyoke, Mass., is a most versatile penman. He writes equally well, and with the same rapidity, with right and left hand and with both hands at the same time. He also writes two words at the same time, one word upside down and backwards with the right hand, and the other in the usual way with the other or vice versa; but his most astonishing duo-dexterous feat is writing one word backwards and upside down, while with the other hand he writes another word as it appears in type—that is, when the paper is turned over and held to the light it appears as it should. Some time ago Mr. McPhail performed the feat of writing with pen and ink on one side of a United States postal card 10,283 words."

TANARA HEADS OPERATIC DEPARTMENT.

Signor Fernando Tanara, for years connected with the Metropolitan Opera House, has been secured by Frank Damrosch, director of the Institute of Musical Art, for the operatic department. This announcement is considered important in view of the fact that it will bind closer the training of the school with needs of the opera. Last year the directors of the opera entered into an agreement with the Institute whereby qualified students of the operatic department would be given opportunity to sing small parts at the Metropolitan. Signor Tanara has been a conductor of the Metropolitan and is a competent teacher in the direction of operatic training. The faculty of the Institute not only receives in him a valuable addition but a teacher thoroughly versed with conditions as they are, not only in opera in this country but abroad as well.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Isabelle Evesson can be engaged for stock or repertoire. Address DRAMATIC MIRROR.

Alberta Lee, characters and general business; long stock experience. Address Care Little, F. R. D., No. 5, Painesville, O.

Virginia Milliman, leads in stock or production. Address Wales Winter, 1451 Broadway, New York city.

Thurlow White, leading man. Address DRAMATIC MIRROR.

Minna Gale, invites offers for leading business with New York productions. Address DRAMATIC MIRROR.

Melbourne MacDowell, for immediate dramatic engagement. Address DRAMATIC MIRROR.

Henrietta Vaders, experienced character actress. Address DRAMATIC MIRROR.

C. V. Smith, character comedian and general business for stock or production. General delivery, Charleston, S. C.

Evelyn Foster, experienced woman, stock or production. Address DRAMATIC MIRROR.

Carol Warren, juvenile and ingenues. Address DRAMATIC MIRROR.

Wanted—Dramatic.

Experienced emotional actress for dramatic playlet. Send photo. Address Ponte, 43 Exchange Place, Room 809, New York.

Character comedian doing specialties for the Carleton Sisters. See Dates Ahead.

Experienced and reliable stock people in all lines for long engagement. Latimore Leigh Players, Roanoke, Va.

Song and dance comedian, man for general business, heavy man, juvenile and specialty comedienne. Address W. T. Lister, Chase-Lister Company, Marshall, Mo.

Clever stock people in all lines for permanent stock. Change of bill weekly; no Sunday work. Otis Oliver, Majestic Theater, Rockford, Ill.

Experienced people in all lines for stock, repertoire and musical comedy. United Producing Company, 410 Union National Bank Building, Columbus, O.

Stock comedian with change of specialties; no objection to strong specialty team. Join on wire. Jewell-Kelly Stock. See Dates Ahead.

General business man with specialties for Angell's Comedians. Address Canadian, Tex., until Nov. 2.

At Liberty—Miscellaneous.

Experienced secretary would like position with playwright or anyone connected with the profession; best of references. Address M. B., DRAMATIC MIRROR.

Experienced house manager; fifteen years in the theatrical profession. W. F. Croucher, Auburn, N. Y.

Lady violinist; good sight reader. Adele Norman, 757 North Twentieth Street, Philadelphia, Pa.

Reliable and energetic agent or manager for responsible parties only. Richard Broughton, Palace Hotel, Chicago, Ill.

Mandolin soloist can offer refined specialty. Address Ames, 219 Cherry Street, Green Bay, Wis.

Bandmaster, cornet, B. and O., or flute and piccolo. E. C. Jones, General Delivery, Harvard, Ill.

Cornetist with ten years' experience, strong B. and O. Permanent or road. W. H. Sigley, Sylvan Grove, Kan.

A. F. of M. experienced trap drummer desires location in Southern city. Clarence Hillman, 703 Jackson Street, Tampa, Fla.

Edouard Trout, pianist, musical director, can play juveniles and light comedy. 916 Seventh Avenue, Altoona, Pa.

Caroline Warren, juvenile and ingenue, just closed with William Hautrey in Dandy Dick, open to engagement. Address care of DRAMATIC MIRROR.

Edward Trout, pianist, A. F. of M., juveniles or light comedy. Altoona, Pa., 916 Seventh Avenue.

Agnes Earle, versatile character comedienne (dialects); stock, vaudeville, one piece. 439 Gold Street, Brooklyn, N. Y.

For juveniles and general business, stock, repertoire, or one piece; good appearance; wardrobe A1; weight, 148 pounds; age, 25 years; height, 5 feet 9 inches. Earl C. Mayo, care of Manhattan Players, Shippensburg, Pa., Nov. 1, 2; Martinsburg, W. Va., Nov. 4-7.

Wanted—Miscellaneous.

For Al. G. Field's Greater Minstrels. Strong cornet for band to double first violin in orchestra. See Dates Ahead.

Musical comedy for Thanksgiving Day at Grand Opera House, Aurora, Ill. 100,000 people to draw from. Address J. T. Henderson, Aurora, Ill.

To book three or four good attractions per month on percentage; seating capacity 700; population 8,500; drawing population 8,000. Opera House, North East, Pa.

Experienced, hustling advance man for first-class concert company. Lyceum work. Address K. M. D., DRAMATIC MIRROR.

Intelligent well formed midgets for Mrs. Tom Thumb company. Address H. B. Jacobs, 822 Myrtle Avenue, Albany, N. Y.

Lady pianist with good singing voice. Address Mgr. Stordill, Carroll Comedy company. See Dates Ahead.

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BILLS AT NATIONAL CAPITAL

Richard Bennett's Debut as Actor-Manager—Presents New Play, "The Stronger Claim"—Other Attractions This Week.

WASHINGTON (*Special*).—The current week's bill at the New National, is Gypsy Love. Our Wives, a genuinely amusing comedy, from the German, was a pronounced success last week, meeting appreciation of large audiences. The story is delightfully humorous.

The present week's offering at the Columbia, is The Stronger Claim, a modern comedy drama by Margaret Turnbull, which is the initial offering of Richard Bennett as an actor-manager. There are three acts of absorbing dramatic interest. It deals with the lives of a man and woman of exceptional mental attainments, who clandestinely marry, but separate within a short time. After a lapse of ten years they meet. The man in the meantime has become a priest of the church, and the woman a prima donna. Their meeting takes place at the home of the priest's father, an arrogant person, who was the cause of the son's belief in the death of his wife. A child has been born subsequent to the separation, who plays no small part in the complications that ensue. Edyth Wynne Matthison is seen as the prima donna, Richard Bennett as the priest, Tim Murphy as the father. Others are Master Macomber, Alice Johnson, Milton Bromley, Margaret O'Neill and Salvatore Zito.

Madame Sherry, last week's atraction, was received with favor. Ann Tasker, Flo Irwin and George Schiller scored hits.

At the Belasco, the current attraction is Margaret Illington seen for the first time here in Kindling. A laughably entertaining presentation was that of William Collier in his new vehicle, Never Say Die, which was a big success here last week.

Mutt and Jeff proves an excellent attraction at the Academy this week. The Little Tenderfoot attracted large audiences last week. Ethel Wickman scored in the title-role.

Lulu Glaser was headlined at Chase's last week. Another feature was the Willis Family; crowded houses. For Nov. 4-9: Chip and Marble, Felix and Claire, Lyons and Yosco, the Rour Regals, Olive Briscoe, Martini and Maxmillian, and McMahon, Diamond and Clarence.

Poli's vaudeville bill Nov. 4-9 presents Hugh Emmet, Middleton-Spelmeyer co, Three Franks, Harry Breen, Carter and Bolden, and Colonial Trio.

The Gayety's last week's bill, crowding the house, was the Gaiety Girls. The Lyceum had Stars of Stageland Oct. 28-2. This week at the Gayety are the Ginger Girls; at the Lyceum, the Pacemakers.

JOHN T. WARDE.

ITEMS FROM INDIANA.

INDIANAPOLIS (*Special*).—Emma Trentini proved a good card in The Firefly at English's 21-23. The role of the street singer gave the vivacious little star every opportunity to display her sweet and powerful voice to full advantage. Of the able company, Roy Atwell, in an English role, carried off the honors. The superb acting of Mrs. Fiske, in The High Road, by Edward Sheldon, held the intense interest of her audiences Oct. 25-26. Brilliant support was given by Frederick Perry, Arthur Bryan and William Lewers. The Carnegie Polar pictures drew interested audiences, Oct. 28-2, on their second engagement at English's this season. Oliver Twist Nov. 2, Christie MacDonald in The Spring Maid, Nov. 11-13 (return).

The Whirl of Society at the Shubert Murat Oct. 24-26, the opening night of which was taken by the Shriners for their first theater party of the season, played to largest houses of the season at any local playhouse. Al. Jolson, Ada Lewis, Fannie Brice, Oscar Schwartz, Lawrence D'Orsay, the Courtney Sisters, Clarence Harvey, Laura Hamilton and Willie Weston, made a clever cast. Tully Marshall in The Talker Oct. 28-2, Ready Money Nov. 4-9.

The Old Homestead at the Park Oct. 28-2 with Edward Snader, Maggie Breyer and a competent cast, seems to have lost none of its popularity. Eleanor Montell in A Woman's Name Oct. 31-2.

Packed houses were the rule at the Colonial last week, The Yoke being well presented. Faust Nov. 4-9.

Virginia Harned topped the bill at Keith's Oct 28-2. Homer Lind, McKay and Cantwell, the Jungmann Family, James F. MacDonald, Stuart and Keeley and Nip and tuck, made up a first class bill.

Happy Jack Gardner and five other acts were the Lyric's offerings last week.

Jean Newton, of The Talker company at the Murat, is suffering from a dislocated hip. The accident occurred in Detroit, Oct. 25, as Miss Newton was alighting from a car. She reached Indianapolis with the company and was taken to Hotel English. Physicians found that she had been suffering from a dislocated hip for two days and she was unable to appear here.

Maggie Breyer, a veteran actress, with The Old Homestead, is an Indianapolis woman and her relatives and many friends here enjoyed her excellent work as Aunt Matilda.

Arthur Stuart and his wife, Hazel Keely, both of this city, who pleased Keith's audiences last week with good dancing, motored from New York to fill their engagement here.

Charles White, leading man with Virginia Harned, was for a short time leading man with the Murat Stock company here during the summer.

PEARL KIRKWOOD.

NOTES FROM MISSISSIPPI METROPOLIS

James K. Hackett Presents William J. Hurlbut's New Play, "The Crook"—Bills of the Week.

ST. LOUIS (*Special*).—At Olympic Oct. 27-2 James K. Hackett was seen in a new four-act play, The Crook, by William J. Hurlbut. The cast:

Arthur Daley	James K. Hackett
Julius Gildersleeve	Charles Lane
William Chandler	Frank Bartock
Conway	Fraser Coulter
Peter	Fred A. Sullivan
Amy Herrick	Beatrice Beckley
Mrs. Fanny Fuller	Olive Oliver
Mrs. Finch	Eva Vincent
Miss Livingston	Elizabeth Stewart
Mrs. McKoy	Willa Mart Moore
A Reporter	Daniel Jarrett, Jr.

This new play proved to be a strained and exceedingly talky melodrama, in which a good basic idea is spoiled by the manner in which the story is told and by the playwright's ignorance of the types sought to be depicted. It tells the story of the theft of a thousand-dollar necklace owned by a certain Mrs. Fuller. Mrs. Fuller is in love with Julius Gildersleeve, who has senatorial aspirations, pawns her pearls to help him, and wears an imitation strand to deceive her friends. The paste pearls are stolen from her by Amy Herrick, who is a servant in the home of a Mrs. Finch, where young Arthur Daley is staying as a guest. Daley falls in love with Amy, not knowing her to be a criminal. Gildersleeve, fearing Mrs. Fuller will be exposed having aided him, gets the real necklace out of pawn and restores it to her, but she cannot wear it due to obvious reasons. Mrs. Fuller calls on Mrs. Finch, leaving her necklace in the vestibule, where it is promptly stolen by Arthur Daley. Then Amy steals the necklace from Arthur, and Arthur steals it from Amy. A detective appears on the scene to arrest them, but the pearls found by the detective are not the pearls he expected to find, for Gildersleeve, having appeared upon the scene to accuse Daley, finds them in Amy's pocket, and he (Gildersleeve) takes the blame off Amy, who is disguised as a boy, and gets rid of the detective. Mr. Hackett as Daley made the most of his part, as did Beatrice Beckley as Amy, but the opportunities are few. The others did all they could with their respective parts.

Neil O'Brien's Minstrels drew crowds at the Shubert Oct. 27-2. Eddie Master, Billy Van, and Neil O'Brien kept things very much alive. The Bird of Paradise Nov. 3-9.

Putting It Over drew well at the Century Oct. 27-2. S. P. Cushing, F. Burt, Helen Holmes, and Veda Steele were in the cast. George Evans's Minstrels Nov. 3-9.

Bernard Daly in Dion O'Dare was at the Garrick Oct. 27-2. The Military Girl Nov. 3-9.

S. H. Dudley in The Smart Set proved a good card at the American Oct. 28-2. Bessie K. Payne shared honors. A Woman's Name Nov. 3-9.

The German Stock company presented Der Schwiegersohn Oct. 28-2 to fine business. Hans Lochel gave an excellent performance.

The Diamond Necklace proved an excellent headliner at the Columbia Oct. 28-2.

The Price She Paid, with Edna May Spooner, held its own at the La Salle Oct. 27-2. The Yoke Nov. 3-9.

The Dandy Girls were at the Standard Oct. 27-2. Girls from Missouri Nov. 3-9.

Billy W. Watson and his company were at the Gayety Oct. 27-2. The Merry Whirl Nov. 3-9.

VIVIAN S. WATKINS.

KANSAS CITY NEWS NOTES.

KANSAS CITY (*Special*).—The Bird of Paradise was the Shubert offering Oct. 27-2; good audiences. Bessie Barriscale was a hit in the part of the Hawaiian princess, but was working under difficulties as she suffered from a severe cold. Guy Bates Post pleased greatly. Lewis S. Stone was excellent, while other parts were properly cared for. Margaret Anglin in Green Stockings 3-9.

Eva Lang presented Sauce for the Goose at the Willis Wood Oct. 27-2 and was well received by large audiences. Miss Lang was splendidly cast, while of the support Joseph Sullivan, Elmer Buffam, Vassie Farrell, B. F. Roberts, Katherine Hathaway, Estelle Morton, and Jack Gannett pleased. Florence Webber in Naughty Marietta 3-9.

Alias Jimmy Valentine held the boards at the Grand Oct. 27-2, playing to big business. Although out for some time, this was the first presentation of the play here. George Irving and a capable company pleased. Goddess of Liberty 3-9.

The Gillis is back in the legitimate again and Uncle Zeke, a rural drama, pleased an old-time Gillis crowd Oct. 27-2. S. H. Dudley in The Smart Set 3-9.

Bertha Kalich was the Orpheum headliner Oct. 27-2, making a decided hit. Capacity audiences were the rule.

The Garden had its big show of the season Oct. 27-2, The Star Rout being the topliner of a splendid bill; capacity.

Girls from Missouri was the Century attraction Oct. 27-2; big audiences. Miner's Americans 3-9.

The Gayety had Harry Hastings's company for the week of Oct. 27-2, playing to good business. Sam Sidman won many laughs. Girls from Happyland 3-9.

Onaip was headliner of the Empress bill Oct. 27-2.

D. KEEDY CAMPBELL.

BIG BUSINESS IN BALTIMORE.

BALTIMORE (*Special*).—Local managers have cause for congratulating each other as business Oct. 28-Nov. 2 was unusually good, notwithstanding the fact that only one production new to Baltimore was included in the list. This was Gypsy Love, which scored heavily at the Academy. Get-Rich-Quick Wallingford, at Ford's, and Mutt and Jeff, at the Auditorium, succeeded in duplicating their former success and capacity houses ruled.

The present week should in many respects prove one of the most interesting of the season from a musical standpoint, as we are promised an opportunity of having the celebrated Titto Ruffo at the Lyric in Rigoletto Nov. 8, surrounded by an unusually strong cast.

Emma Trentini occupies the Academy Nov. 4-9 in The Firefly. In the company are Vera De Rose, Ruby Martan, Katherine Stuart, Audrey Maple, Ray Atwell, Leslie Gaze, Melville Stewart, Henry Vogel, and George Williams. The Trail of the Lonesome Pine Nov. 11-16.

Ford's offers The Woman Haters Nov. 4-9. A crowded house was in evidence at the opening.

John Cort produces the new Fisher-Leders work, The Gypsy, at the Auditorium, Nov. 4-9, and scored one of the hits of the season from present indications. Company includes Violet Benton, Eleanor Kent, Josephine Maios, Blanche West, Anna Wilke, Ernest Lambart, John Hazzard, William Bellory, Frances Loch, and Forrest Winant.

At the Maryland Nov. 4-9 are Robert Haines, Ed. Wynn, Joe Welch, Devine and Williams, Sampsell and Reilly, Windsor Trio, Ergotti, and Minnie Amatl.

Teddy Simons's Auto Girls are at the Empire Nov. 4-9, and the Jolly Follies hold the stage at the Gayety for the same period.

The Cowboy and the Squaw is the attraction at the Holliday Street Nov. 4-9.

I. BASTON KERR.

NEWS FROM NEWARK.

NEWARK, N. J. (*Special*).—The Greyhound was presented at the Newark Oct. 31-Nov. 2 to splendid houses. Walter H. Greene made a fascinating crook. Thomas Celia Cooke, Elita Proctor Otis, Henry Fenmore Watkins, Ann Hamilton, Baltzmore Walburn, Jay Wilson, Douglas J. Wood, Helen Orr Daly, Alice Martin, William Lyons, David Burton, Gladys Fairbanks, and Crosby Little were the others. This week, Robert Loraine in Man and Superman.

Baby Mine kept the audiences at the Shubert, Oct. 28-Nov. 2, in an uproar. Walter Jones as Jimmy Jinks gets much humor out of the role. Nanon Welch as Zoe is delightful and pretty, and Ida Von Buskow divine as Jim's wife. Others were John Carey, George Smith, M. Vanderhyden, Sidney Anderson, Marie Clifford, and Isabel Winslow; packed houses. This week, Abora Opera company in The Chimes of Normandy.

The Payton Stock company, popular as ever, presented The Christian Oct. 28-Nov. 2 to crowded houses. Honors were evenly divided between Mabel Brownell and Clifford Stork. Mabel Estelle, Sadie Radcliffe, Edmond Soraghan, Joseph W. Girard, Harry B. Rodie, Lee Sterrett, Frank Armstrong, S. K. Fried, Arthur Jarrett, Lilian Stuart, and Virginia Wilson were admirable. This week, Brewster's Millions.

Mason and Keeler were headliners at Proctor's Oct. 28-Nov. 2. Others were the Five Sailys, Wood Brothers, Cecilia Rhodes, George Crampton, Bert Melrose, Belle Gifford, Billie Richie, and Ben Linn.

The College Girls crowded the Gayety Oct. 28-Nov. 2, the company including May Florine Linden, Beatrice and Jessey Rose, Abe Reynolds, Dan Coleman, Walter Johnson, John Dale, and Murray Harris. This week, Rose Sydell's London Belles.

New York in Two Reels delighted packed houses at Miner's Oct. 28-Nov. 2. The company included Harry Fields, George P. Hayes, Billy Stewart, Joe Phillips, Jamie J. Howell and Lila Breman. This week, Merry Maidens.

GEORGE S. APPLEGATE.

RHODE ISLAND REFLECTIONS.

PROVIDENCE (*Special*).—The Fight had its premiere at the Colonial Oct. 28-30, with Margaret Wycherly and a clever cast. A fine impression was created. Lee Dittrichstein headed a fine cast in The Concert at the Colonial Oct. 31-Nov. 2.

The pictures of Rainey's African hunt were shown at the Providence Opera House Oct. 28-Nov. 2. The Five Frankfortians Nov. 4-6.

The Lion and the Mouse proved one of the best attractions of the season for the Empire Stock company Oct. 28-Nov. 2. Dairy Farm Nov. 4-9.

Jessie Busley, Will J. Ward, and Melody Maids headed the bill at Keith's Oct. 28-Nov. 2; fine business.

Bert Baker and the Bon Ton Girls were at the Westminster Oct. 28-Nov. 2. The Gay Masqueraders Nov. 4-9.

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THRILLING THE LOCAL VERTEBRAE.

Syracuse is a much-blessed city. It bears a classic name and it has many natural attractions that fascinate the passer-by and delight the dweller therein. Now it has added to its other titles to fame that of "The Premiere City," for we read that VICTOR HERBERT, who recently visited Syracuse to take the musical measurement of Miss CHRISTIE MACDONALD for an operetta which he is to write for her, has told the good Syracusans that Syracuse is "the leading city in the country for premieres."

Syracuse is justly proud on this account, and the *Post-Standard* fitly voices this general rejoicing.

"We have good theaters and we have discriminating audiences," it declares. "Mr. HERBERT says Syracuse judgment as to plays is like New York judgment. Without boasting and with all proper respect to Broadway, we may mention the fact that certain New York producers believe that Syracuse judgment is even better. The Syracuse judgment is not, to be sure, a matter of life and death as the New York judgment is generally thought to be."

Our esteemed contemporary is, in the main, right. We have Manager GEORGE C. TYLER'S word for it that the judgment of a first night audience in New York is not what it is thought to be. But any city which may be selected for a manifestation of judgment on a new drama runs the risk of being made the victim of purposeful flattery—flattery delicately, daintily concealed, and cynicism sweetly covered with a sugar coating made highly palatable.

We recall one manager who always sends thrills of delight down the vertebrae of newspaper men when he comes along with a new play, and imparts the same pleasurable sensation in the next town he selects for his premiere, repeating the experiment in half a dozen places with joy to the readers and profit to himself.

DRAMATIZING A NOVEL.

MR. WILLIAM A. BRADY tells THE MIRROR in his chat, which appears elsewhere, that he never reads a novel from which a dramatic work is prepared, and on the whole Mr. Brady is right. The dramatic version of a novel, however popular, ceases to have any direct relation to its source as soon as it is on the stage.

This circumstance is too often overlooked by many professional critics. A drama with but four scenes is compared in detail with a novel of thirty or forty chapters, and their points of divergence noted as a blemish of craftsmanship. Readers of dramatic criticisms are frequently impressed by the obvious lack of judgment shown by those who insist on governing their opinion of a drama by the book which inspired it, when distinctly the difference between a book and a play are elemental and radical.

Truth is, few novels lend themselves to dramatic treatment, and the great fault has been with the dramatized novel that subjects were chosen to be converted into drama which were ill suited to such purpose. The writer who attempts to adapt a story to the stage will do well to disregard as much as possible the novel, and keep steadily in view the essential aim of adapting his material to radically different conditions. But no criticism should apply which in turn fails to set the same mark for its own guidance.

PERNICIOUS MEDDLERS.

Our esteemed contemporary, the Kansas City *Journal*, takes up the cudgel for the stage children apropos of the attempt in that city to interfere with them on a recent occasion, despite the fact that the Missouri State law permits the employment of children in stage performance provided they are well cared for and given the proper schooling.

Editorially the paper says:

"If some people really wish to do something for the uplift and betterment of the youngsters hereabouts, why don't they begin by looking after the painted and powdered infants that walk our downtown streets nightly and make their rendezvous in the spaghetti joints and places where cheap liquor is sold openly to minors? The average stage child is better clothed, better fed, better schooled and better cared for than those whose parents follow hundreds of other callings. In the case of the kiddies mentioned, their parents and grandmother were with them constantly and they were not only healthy, happy and dressed splendidly, but both were 'bright as new dollars' off stage and showed a knowledge of good manners that was more than pleasing. Some day—probably about a million years from now—reformers and other people 'with a mission' will unite and actually accomplish much good by working in places where the greatest evils exist."

This is a straightforward presentation of the case which voices the opinions of the majority of those who have familiarized themselves with the true condition of American stage children.

ON THE RIALTO.

A pestiferous interviewer asked Frances Starr the other day:

"Are we as good as we were in 'the good old days,' when Booth and Barrett and all the rest were here?"

And Miss Starr replied:

"Oh, yes, I think so, if I'm qualified to say. I never saw Booth or Barrett, but I feel that they might not be great at all to-day. There are so many good players now that one's rather lost in the shuffle, comparatively."

This is interesting, coming from Miss Starr. We have so many good players "that Booth and Barrett might not be great at all to-day." It is unfortunate that Miss Starr never saw them, or she might hesitate to commit herself to her doubts. It is more, I dare say, than Tyrone Power, Mrs. Fiske, John Mason, Miss Marlowe, Mr. Sothern, Mr. Warfield, or certain other of our present-day representative actors and actresses would express. Indeed, I have heard sundry of these wax ardent with admiration of Mr. Booth's art as an actor, and blush at the suggestion of comparison.

♣

Baconianism is a disease.

♣

One of our bright young minor dramatists—of whom the supply is large—unblushingly draws a comparison between a melodrama of his writing to one of the tragedies of Shakespeare, on the plea that Shakespeare's tradgedy is inherently but melodrama.

This is in the nature of a discovery. Geoffroy, the French critic, defined melodrama to be "an opera in prose, which is not sung, but merely spoken, and in which music discharges the duty of a valet-de-chambre, his office being simply to announce the actors' to the audience." Of course, with the prevailing high prices of orchestras, the musical feature has become a luxury, but it is about the same in principle. What our young authors need to cultivate diligently, persistently and soulfully is the gentle attribute of modesty. The Italian plaster-cast artist has as much right to compare himself with Praxiteles as these young opportunists have to measure their stature with that of Shakespeare. Their work shows us only the outer man. Shakespeare's showed us the inner man, and therein lies the vast difference.

♣

I am in receipt of an annotated clipping of one of THE MIRROR'S editorials. It comes from an anonymous source and expresses approval and dissent alike regarding my classification of American actors. I said Mr. Faraday, the English manager, should by all means see some of our distinguished native players and listen to their English. I said I purposely omitted Joe Weber and Lew Fields from the list "because of their accent, though two of our greatest actors." He writes: "Weber and Field great actors? Ridiculous! The discriminating know but two truly great actors on the stage: Mrs. Fiske and Mr. Sothern. We have a few fine actors and many good actors. Great is a much-abused word."

Thus opinions differ. I now rejoice that I did not include Montgomery and Stone and Elsie Janis, as I was half tempted to do when the inspiration seized me to draw these few comparisons for the information and delectation of Mr. Faraday.

♣

Ludwig Biro, author of Der Raubritter (reviewed in this issue by the First Nighter) is one of the youngest of the present-day successful Hungarian playwrights. He was born in 1880, and is a professional journalist. He was for sometime the correspondent of various newspapers in Budapest, in Paris and Berlin, and at present is one of the editors of a prominent newspaper, *Az Ujsag*, to which he contributes telling articles on political and social subjects.

He is also active as a literary man and his novels are extensively read in and out of Hungary. Of his plays, The Yellow Lily and The Czarina, written in collaboration with Lengyel (author of The Typhoon) have won favor. His greatest success is Der Raubritter, which has been presented in all the principal theaters of Austria and Germany.

♣

A great deal of interest was expressed the opening night of Little Women in Marie Pavey, who made the hit of the piece in the part of Jo. No one seemed exactly able to place her. She was one of the youngest and most popular leading women in the Middle West and was at the head of the Grace Hayward Stock company for five years. Three of these were spent on the road, and two in Summer stock at Boyd's Theater, Omaha. She also appeared in Owen Davis's Western melodrama, The Gambler of the West. Returning to stock she appeared in Memphis, Tenn., Portland, Me., for three years, Chicago, Ill., and with Corse Payton's companies in Brooklyn and New York.

♣

An article two columns long was recently printed in the London *Times* and reprinted in the New York *Evening Post*, setting forth facts which a traveler said she had discovered about Sir Francis Drake. When this was brought to the attention of Louis N. Parker it amused him exceedingly. Between chuckles he exclaimed that practically all the facts she had so laboriously brought forward were in his play.

♣

Those storks imported from China to help make atmosphere for The Daughter of Heaven are keeping several people in suspense. At a performance recently, they became restless in their one scene, the palace gardens, and every time a character entered they flew to the other side of the stage. When the procession of the Empress came, they fluttered down stage and remained there until the curtain dropped, when they were on the side towards the audience. No coaxing could induce them to come off, and they could not be left there to come on in the throne room scene which followed. The stage manager looked around for someone to send after them. As it happened, John Major, who represents the New Theater, was the only person connected with the house management who wore evening clothes that night, and he had to take the curtain call. He chased the birds into a corner, grabbed their legs, and carried them off one by one. But no one has yet discovered whether the Fifth Avenue portion of the audience knew what kind of birds they were. THE USHER.

SYDNEY AYRES CLAIMS DIVORCE.

(*By wire to* THE MIRROR.)

Editor DRAMATIC MIRROR:

SIR.—With reference to letter published in your issue of the 28d, beg to refer you to final decree of divorce granted to Daniel Sydney Ayres, Aug. 26, in Oregon City, Ore. Above mentioned letter was signed "Mrs. Sydney Ayres." Kindly rectify at earliest possible moment.

DANIEL SYDNEY AYRES.
SEATTLE, WASH., Oct. 30, 1912.

♣

WHO CAN INFORM MR. GARLAND?

Editor DRAMATIC MIRROR:

SIR.—Having for years looked to your publication for dramatic advice of all kinds, I am writing to ask if you can tell me from what old farce Mr. McHugh got the idea of his "curtain lines" in Officer 666.

You will recollect that the policeman turns to the man and says, "I didn't think things like this happened off the stage," and the man replies, "Believe me, Murphy, they don't."

I feel sure that I have heard almost this same thing in a Baltimore stock company revival of a farce some years ago, and I am also quite sure that I read of this resemblance in a review—was it in THE DRAMATIC MIRROR?—of Officer 666.

If you can help me in this matter it will be deeply appreciated. With best wishes, believe me, ROBERT GARLAND.
BALTIMORE, MD.

♣

DISAPPROVES STAGE KISSING.

Editor DRAMATIC MIRROR:

I have heard Orrin Hawley censured for what a critic called the unnecessarily prolonged soul kiss in the last scene of Betty and the Roses. Now I would like to say that I think that it is unjust to blame Miss Hawley for it, as she did as she was told to do by the director of the play, and the blame lies with him. The scene certainly was unnecessary and spoiled what was otherwise a lovely play. I am surprised that any director would think that such a thing would add to its beauty. For my part, I think that all plays would be far more pleasing if all kissing would be eliminated, but *Chacun à son goût*. Wishing success to your magazine, I am

Yours truly,
AMELIA HARDING.
NEW YORK CITY.

♣

WHO CAN ANSWER THIS?

Editor DRAMATIC MIRROR:

SIR.—In your query department will you give me the name of the editor of a new reference book shortly to be published under title "Who's Who in Music and Drama," also where published?

F. C. GRAVES.
NEW YORK CITY.

THEATER PRICES TOO HIGH.

Persons Who Don't Go Say They Can't Afford It—George C. Tyler Says Change Must Come or Managers Will Fail.

In a daily series of interviews on theater prices the New York *Herald* has brought forth interesting opinions. The reporter who has been conducting the series claims his investigations have proved that only fifteen per cent. of the population of New York goes to plays. He went forth to learn the reason. In the reading rooms of public libraries, in department stores and on the campus of Columbia University he accosted various citizens, and asked them if they went to the theater, and if not why not.

The opinions he collected went to prove that most of those who did not go could not afford it, and those who did go would go more often if the prices were reduced. One man expressed the feelings of many who live on moderate incomes when he said that he had qualms of conscience after he went home from the theater, because he knew he had been extravagant. Social workers said that the $2 scale of prices put the New York theater beyond the reach of average residents. A number of those interviewed said that they honestly believed attendance at the theater would be doubled if prices were reduced.

George C. Tyler, managing director of the Liebler Company, who inspired the whole discussion by reducing prices in the Century Theater to a dollar-and-a-half scale, declared that the theatrical business in New York was passing through a crisis. He predicted that unless managers made their theaters popular there would be a crash. Further he said: "There are only a handful of successes in New York now. Many theaters are not playing to $300 a night, yet the managers refuse to reduce their prices and draw maybe $800 a night for what is now classed as a failure. At present two dollars is only a theoretical price. Seats for successes go to hotels and agencies and you have to pay more. Seats for failures go to the cut-rate stores on Sixth Avenue."

Other producers admitted that there was danger of managers losing large sums because of poor attendance at many theaters. They declined to give their names, said the reporter, because it would hurt them in a business way, but all admitted that New York theaters were not filled and many were not paying.

Brander Matthews, who was among those interviewed, said that he believed there ought to be graded prices for various attractions.

ABARBANELL OPENS IN "MISS PRINCESS."

ALLENTOWN, PA., Nov. 2 (*Special*).—John Cort presented Lina Abarbanell as a star in the title-role of a new American operetta, Miss Princess, for the first time on Friday night. The book is by Frank Mandel, lyrics by Will B. Johnstone, and music by Alexander Johnstone, concerns a young Austrian princess, raised to the law of the "Iron Will," who visits America with a retinue of attendants and Prince Alexis, to whom she has been promised in marriage since the time of her birth. Democracy of character, however, interferes with the plans of her family, and when she meets Captain Raleigh, of the United States Army, who has been assigned the task of escorting her party on its tour of the country and particularly instructed to prevent any obstruction to the well-planned marriage arrangements, she immediately falls in love with him and he with her. The sense of duty which has been bred in each naturally causes complications, requiring two interesting acts of operetta to solve. The score contains nineteen numbers that show musicianly treatment both in composition and rendition. Madame Abarbanell appears as the princess and Robert Warwick as Captain Raleigh. Henri Leon, who last season sang in Henry W. Savage's production of Madame Butterfly, has the part of Prince Alexis. Felix Haney, Ben Hendricks, Charles P. Morrison, John H. Pratt, Henrietta Lee, Clara Schroeder, Isabel C. Francis, and Louise Foster complete the cast of principals in a company numbering 100. Mr. Cort has given the operetta an elaborate production.

MARSHALL FARNUM BUYS "LITTLEST REBEL."

A. H. Woods recently sold the rights of the production of his third Littlest Rebel Company to Marshall Farnum, brother of Dustin Farnum, and Louis Donnezetta. The company is now playing in Alpena, Mich.

CLAIM SKETCH WAS STOLEN.

Porter Emerson Browne, the playwright; Klaw and Erlanger, and Robert Hilliard have instituted equity proceedings against William Schillig. The bill seeks to prevent Schillig from ever again playing in The Vampire's Fool, which the plaintiffs aver is an infringement on their copyright. A temporary injunction has been granted, but the matter will probably be fought in the higher courts. The bill stated that The Vampire's Fool was a direct steal from their A Fool There Was.

TIERNEY IN "HANKY PANKY."

Hanky Panky finished its run at the Broadway Theater on Saturday evening, and Monday began its road tour in the Majestic Theater, Brooklyn. Next week it will be at the West End. Carter de Haven's place in the cast has been taken by Frank Tierney.

TOWNSEND MARTIN HAS PLAY.

Says It Will Help the World When Played Simultaneously with a Vicious French Play.

Townsend Martin, millionaire, lover of the poor, and author of "The Idle Rich," has arrived in New York with a three-act melodrama written by himself, which he hopes will prove a great force for good in the world. Some time in January the play, as yet unnamed, will be ready for production.

"It is a melodrama based on the social life of New York," he explained, "and in it I am going to try to prove that the only things worth while in life are love and justice and that they will win in the end. While in Paris I bought a play which I have brought over with me in which the heroine is a most atrocious character. She is a homewrecker. Whenever she sees a home full of peace and love and happiness she is possessed of a desire to break that home up, and when she has accomplished her purpose she looks for another home to wreck, and thus she goes from home to home.

"I want first to produce my play with its heroine of the highest character, and then this other play with its atrocious heroine, and then run the two plays together to play the heroines off against each other the better to drive home the message of my play.

B. F. KEITH'S RAPID RISE.

Former Mess-Room Boy, Now Owner of Many Theaters, Meets His Old Captain.

As we glance through the biographies of various successful men, we are struck with the frequent recurrence of the phrase, "He was a poor, but industrious youth," or words to this effect. The financial geniuses of the present day are not those who have inherited their wealth, but rather self-made men. You may quote as examples such characters as Rockefeller, Carnegie, Wanamaker and last, but not least, the theater magnate, B. F. Keith.

In 1866 a steamer, lying in the North River, was waiting to sail, when a young lad approached the captain and asked for a job, and as he was in need of a mess room boy he was promptly engaged by George L. Norton, the skipper, and the boy commenced work at once. The SS. Ashland was one of the Metropolitan line which had been running the "outside route" to Boston, but was taken off that run for this trip, and sent to New Orleans under charter to the Black Star line. On their way to the Southern metropolis they encountered a violent storm, in the course of which the boy became very ill and Captain Norton, remembering his own past experience with this illness, instructed the boy how to overcome it. At the completion of the voyage it was learned that the steamer Evening Star, which they had passed on the way down in the storm, had been entirely destroyed and only a few survived. Acting on this, young Keith sent in his resignation, and although the officers and men tried to keep him, as he had become very popular, he refused to stay with them and concluded that dry land looked ever so good to him.

In the Winter of 1886, just twenty years after the time Keith had left the sea, his old captain and friend, Norton, was in Boston at a hotel when he was notified that a man wished to speak with him next door in the office of the theater. He was rather surprised when he was greeted by his old mess boy, who had in the interim become the owner of many theaters. They renewed their friendship, which has since become the warmest in character. They sat that night and talked over their past experiences, and the history of each since he had left the sea, as Captain Norton was no longer a mariner, was reviewed with much interest. Captain Norton since that time has become the editor of the *Marine Journal*, and is often heard to talk of his acquaintance with his remarkable friend, B. F. Keith.

September 22 of this year the captain was again the guest of his former mess boy at his home at Rowayton-on-the-Sound, and the bonds of friendship were more firmly cemented, if possible.

MORE TROUBLE OVER SUNDAY LAW.

Nine East Side Managers Arraigned for Its Violation.

Nine defendants representing five East Side theaters were arraigned Wednesday charged with violating the Sunday law. In every case the defendant waived examination, and was released in $100 bail to await trial in Special Sessions.

Among the houses involved are Lipsin Theater Bowery; Adler-Thomashefsky's National Theater, Second Avenue; Kessler Theater, Second Avenue; Gabel's Comedy Theater, 49 Suffolk Street, and the Third Street Theater, 17 Third Street.

RUBE MARQUARD IN COURT.

Baseball Player Accompanies Actress Partner, Who is Afraid of Her Husband.

Blossom Seeley appeared in Jefferson Market Court Tuesday to obtain a summons for Joe Kane, her husband. She was accompanied by Rube Marquard, who, she said, came along just to give her his moral support.

Miss Seeley explained to Magistrate O'Connor that her husband had become so insanely jealous of Marquard, her partner in a vaudeville act now at Hammerstein's Victoria, that she was afraid of him, and would like to have him put under bonds to keep the peace. Miss Seeley told of a quarrel a week ago in the Hotel Hermitage, during which Kane threatened to shoot her, and tore and cut her dress. She left him at that time, she said, and did not expect ever to go back to him. Magistrate O'Connor granted the request for the summons, making it returnable next day. Thursday Miss Seeley sent a letter to Magistrate O'Connor withdrawing the complaint and saying she had entered into a legal separation with her husband. The summons was then dismissed.

"Rube" smilingly adds that Miss Seeley has a new manager now. He says his name is "Mr Marquard."

AFTER STAGE CHILDREN.

Theater Manager in Chicago to Test the Child Labor Law of Illinois.

CHICAGO (*Special*).—As a final test of the child labor law in Illinois, as applied to the employment of children under six years of age on the stage, the State factory inspector announced that he will arrest Nathaniel Roth, manager of the Blue Bird company, now playing at the Garrick Theater, each day that he permits minors to perform in his company. The manager is equally determined and declares that he will continue to employ the children despite the fact that he is arrested daily.

Mr. Roth was arrested on a charge of employing four children of school age during school hours and also with employing children under sixteen years after 7 o'clock in the evening. When the case was called in Municipal Judge Fry's court it was continued until Nov. 4.

"My case is exactly on a par with the Garden of Allah manager, who was acquitted recently when charged with employing a child under six," said Mr. Roth. "The children in our company do not come under the provisions of the factory law. Both their health and morals are amply safeguarded."

The question is also an issue at Kansas City between Miss Nan Willison, a deputy State factory inspector and the management of the Garden Theater. Miss Willison is sure that the appearance of Dorothy and Ellis Rutan, five and seven years old, respectively, in an act entitled Rutan's Songbirds at the Garden, is in violation of the law, while the manager of the Garden is equally sure his theater is not a factory. Miss Willison sought unsuccessfully all the week to compel the theater to omit the children's part from the bill. Then she served notice on E. P. Churchill, the manager, that she would cause his arrest if the children sang this afternoon. Mr. Churchill said the children should sing.

"THE POINT OF VIEW" AT DALY'S.

Its Continuance There Depends Upon Vote of Audiences.

William A. Brady announces that The Point of View, which began a regular evening series of performances at Daly's Monday evening, will have its fate left in the hands of the audiences. Playgoers who see it will be asked to vote. Their opinion will be collected after each performance. Mr. Brady says, if the vote is strongly for the play, it will be a big success. If the vote is adverse, he promises to withdraw it at once.

In explanation, Mr. Brady says that ninety per cent of the criticisms of Jules Eckert Goodman's drama were enthusiastic, but the other ten per cent were so vigorously antagonistic that he was puzzled.

BURR McINTOSH INJURED.

Well-Known Actor Forced to Cancel Engagements for This Season.

SAN FRANCISCO (*Special*).—Burr McIntosh, of this city, well known as an actor throughout the country, has cancelled all his dates for this season as the result of a recent fall in the elevator of his studio building in San Francisco. His injuries are not considered serious, but he will probably be debarred from acting until next year.

STAGE CHILDREN'S BALLET SCHOOL.

The stage children's ballet class will open this week. Mrs. Anna V. Morrison, principal of the Stage Children's School, wants every child desiring to join this class to call at her office in the Gaiety Theater as soon as possible. Carl Marwig, maitre de ballet, has been at the head of his profession for many years, and under his direction the children are expected to make great progress.

GRANT LAFERTY, VAUDEVILLE MANAGER.

PHILADELPHIA (*Special*).—Grant Laferty, for five years manager of the Chestnut Street Theater, Philadelphia, has assumed the business management of the Savoy Theater, Atlantic City. The Savoy is affiliated with the United Booking Offices of America, and is what is known as a Keith Theater, playing only Keith vaudeville. Laferty, who, up to the time of his connection with the Chestnut, was closely identified with vaudeville, has plans to make the Savoy one of the leading vaudeville houses in the East. He has had years of experience in the field of variety entertainment. He was the original stage manager for the famous Koster & Bial shows in New York; later he staged the vaudeville bills at the Grand Opera House here, when the Hashims were directing its affairs, and for fifteen years he was associated with the Keith theaters in Boston and Philadelphia as stage director.

NEW PLAY BY PAUL ARMSTRONG.

The Escape, a new play by Paul Armstrong, was produced by Oliver Morosco at his Burbank Theater, Los Angeles, last week, and, according to dispatches, proved a sensation in that city. The play is described as Ibsenesque in character and deals with a vital question of the present day. Arrangements will be made for an early presentation of the play in New York.

PAID THE PENALTY.

George Redding, the young playwright and actor, was hanged in Wethersfield, Conn., on Oct. 31, but refused to invite the three friends that he is allowed, as he said that he did not think that anyone would wish to see him hanged on Hallowe'en. Although two applications for reprieves were received, Governor Baldwin refused to consider them favorably.

RECORD OF DEATHS.

WILLIAM HENRY BATCHELOR, a musical director, died at his home, 506 West 134th Street, Oct. 19, after a long illness, in the fifty-sixth year of his life. Mr. Batchelor was connected for many years with the Chicago Opera company, with whom he arranged musical extravaganzas. He came to New York fifteen years ago and has been identified with the production of musical comedies in that time. He is survived by a widow.

ANNETTE HALL, a former member of the McCaull and Duff Opera companies, died recently at her home, 214 West 135th Street, New York. She was buried at Greenwood Cemetery in Brooklyn.

WILLIAM WARMINGTON, for years business-manager of Primrose and Dockstader's Minstrels, died Oct. 15, of a complication of diseases in Syracuse, N. Y. Mr. Warmington, who was fifty-five, has been identified with the theatrical business for many years. He is survived by a widow. He was a resident of New Rochelle.

THOMAS PUTNAM FENNER, a musician of national repute, and who was an instructor of the New England Conservatory of Boston, died Oct. 10 at Hampton, Va., in the eighty-third year of his life. He was a veteran of the Mexican and Civil Wars.

ARCHIE WHITE, an old-time minstrel man who has lived in Syracuse, N. Y., for many years, died Oct. 16 at Ontario Beach, N. Y., where he went with his company to give a performance. He was about sixty-five years old, and had long been a sufferer from Bright's disease. His funeral was in charge of brother Elks.

MRS. AUGUSTA DUFF, wife of James C. Duff, the veteran theatrical manager who for several years was associated with Augustin Daly in the management of Daly's Theater, died suddenly of apoplexy as she was about to enter a school of languages at 100 West Seventy-sixth Street. She was born in Chicago in 1872, and is survived by her husband and two children, Rufus, fifteen years old, and Mary, twelve.

ROBERT STANLEY, a well-known actor, died recently in Bellevue Hospital. He was fifty-nine years old, a native of Baltimore, and his last engagement was in Mrs. Wiggs of the Cabbage Patch.

FRANK LANE, an actor, who died in Philadelphia recently, was buried with impressive ceremonies there. Many of his theatrical friends attended the services, and the interment was most impressive.

ROBERT BARR, the celebrated novelist and editor of The Idler, died in Woldingham, Surrey, England, on Oct. 22, of heart failure. Mr. Barr is very well known to many theatrical people, both here and abroad. He was a graduate of the University of Michigan.

MRS. MARY CUTTRISS WARDE died at her home at 130 West Huron Street, Chicago, Oct. 14. She was sixty-seven years old and had been ill for some time. Mrs. Warde was born in London, England, and went to Chicago when about thirty years old. She had been a widow for ten years. Mrs. Warde is survived by one son, R. Cuttriss Warde, an operatic barytone. Mr. Warde has retired from the stage and has offices in the Auditorium Building.

MRS. M. J. TUCKER, mother of Robert Rogers and wife of the Mayor of Clinton, Ind., died at her home in that town, Oct. 13, at the age of eighty-one.

MADAME JUDITH, the famous French actress, died in Paris, Oct. 27, at the age of 85.

EDGAR TINEL, the composer of Franciscus, and director of the Royal Conservatory of Music, died in Brussels, Belgium, Oct. 28.

GEORGE CUTMORE, a well-known singer, died in the New York Hospital Oct. 27, following an operation, in the forty-third year of his life.

OSKAR EDMOND KRUTISCH, a well-known teacher of music of Washington, D. C., fell dead from heart failure on Oct. 28 in the Jefferson School in that city, in the fifty-third year of his life. He had been teaching music in Washington since 1880 and had many friends.

THOMAS D. EVANS died recently in Louisville, Ky. Nothing is known definitely as to the cause.

PHILADELPHIA PROGRAMMES

Fine List of Attractions to Edify Quakers—Opera Season Opened—Items of Interest.

PHILADELPHIA (*Special*).—With election here, the opera season in full swing, half a dozen high-class plays in town, the theatrical situation here cannot be called dull.

There were a number of changes this week. Sothern and Marlowe opening a three weeks' engagement at the Lyric. Bunty Pulls the Strings began its first local engagement at the Adelphi to crowded houses. Kitty Gordon in The Enchantress is playing at the Forrest (return).

Last week the new bills included James T. Powers in Two Little Brides, which received a cordial welcome.

David Belasco's success, The Woman, began its engagement at the Garrick, and its timely political lines pleased big houses.

Robin Hood was revived at the Chestnut Street Opera House last week with a great cast, and has been a distinct success.

At the Broad, Robert Hilliard in The Argyle Case is doing big business. Louisiana Lou is drawing nicely at the Walnut and Alexander Carr is a record as the Yiddish father.

Ada Reeve is at Keith's this week and has made a hit.

The opening of the grand opera season at the Metropolitan is always a big affair in Philadelphia, and invariably Aida is selected as the opening opera. This year was no exception, and the Philadelphia-Chicago Opera company has been strengthened by some excellent singers. Titta Ruffo, the new baritone, made his debut Monday night in Rigoletto and was given a great reception.

Several changes are being made in the cast of A Dove of Peace, which just opened in New York, and the libretto has been revised. New additions in leading roles are Alice Yorke and Arthur Deagon.

J. SOLIS-COHEN, JR.

WAKING UP IN BOSTON

New and Old Plays Seen—George Arliss's Hallowe'en Party—Gertrude Hoffmann Stays—"Butterfly Baronet" Fails to Please.

BOSTON (*Special*).—Extreme quiet has pervaded the situation for a week or so, but two interesting openings this week brought some stimulation.

Henry Miller in The Rainbow, by A. E. Thomas, opened at the Tremont Monday. It is Mr. Miller's first appearance in Boston in several seasons. The charming play should repeat here its New York success. It is the first non-musical play of the season for the Tremont. The original company is practically intact. The play will remain six weeks.

The other play, The Concert, which began its engagement at the Hollis Monday, is familiar to Boston, but not so much so as it should be. Leo Ditrichstein still plays Arapy, but Janet Beecher has been replaced by Isabel Irving. The engagement is for two weeks. Boston's response to this comedy, one of the best of recent years, was none too enthusiastic last season. Perhaps we shall do better this year.

It was thought that the Boston would remain dark this week, until the coming next Monday of Clifton Crawford in My Best Girl. But arrangements were made at short notice for Quincy Adams Sawyer, which reopened the house Saturday afternoon, playing twice a day all this week at popular prices. My Best Girl will open as planned on Monday.

At twelve o'clock midnight on Hallowe'en George Arliss gathered some of his Boston friends and members of his company on the stage of the Plymouth for an old-fashioned party. Disraeli proceeds on its way, and is nightly pleasing crowded houses.

The engagement of Gertrude Hoffmann in Broadway to Paris at the Shubert, already extended twice, has been extended again, this time to Nov. 16. This probably means another postponement of Boston's first view of Bought and Paid For until Nov. 18, unless the bookings are rearranged at the Majestic, the other Shubert house.

Present plans at the Majestic call for Little Boy Blue until Nov. 9, and return engagements of The Merry Widow on Nov. 11 and of Excuse Me on Nov. 25.

The Quaker Girl is in its last week at the Colonial, after a very successful run. Next week comes The Enchantress, with Kitty Gordon.

Rose Stahl in Maggie Pepper is continuing with undiminished popularity at the Park, now in her tenth week.

The production last week at the Castle Square of the untried play, Butterfly Baronet, by Robert K. Snow, resulted in what might be called a success of admiration—for John Craig's willingness to take a chance. The actors struggled bravely with lifeless scenes and pointless talk, but little could be done. The play itself seemed very old-fashioned and conventional, and the action lacked dramatic quality. The author, or someonewho represents and stoutly champions him, has been having a spirited newspaper debate with Mr. Craig over the alleged distortion by the actors of the original lines. It is not often that staid Boston is treated to an artistic duel. The Castle Square returns to the safe paths of the well-tried with The Commuters this week. To the previous announcements of forthcoming plays Mr. Craig has added The Fourth Estate, The Heart of Maryland, The Girl of the Golden West, The Royal Mounted, Captain Swift, and A Comedy of Errors.

After an unusually good performance last week of The Blue Mouse, with Beth Franklyn as the mouse, the company at the St. James this week is offering Alias Jimmy Valentine. For next week's matinees the play will be Don, the evenings for the week being given over to amateur performances of The College Hero.

The Bijou is presenting this week an unusual feature for a theater devoted primarily to pictures, in the form of La Lune, a ballet.

The Yellowstone in Kinemacolor continues at Tremont Temple.

Two thousand dollars for the Henry B. Harris Rest Home for Stage Children was the result of the benefit at the Colonial last week. Rose Stahl gave the first act of Maggie Pepper, May Vokes sang some songs, William Courtleigh gave French-Canadian stories and poems, George Arliss presented the second act of Disraeli, Ina Claire imitated Harry Lauder, Percival Knight also contributed songs and talk, Blanche Ring and Will Rogers represented The Wall Street Girl, Gertrude Bryan appeared in a number from Little Boy Blue, Maurice and Florence Walton danced, and the Meistersingers sang.

There is a decided impression among the picture house managers that if Sunday afternoon concerts are to be allowed at the Boston Opera House the picture houses should be licensed for Sunday afternoon also. Sunday afternoon performances of any kind are a novelty here. The regulations forbid any kind of stage entertainment on the Sabbath before 7 P.M. Former Sunday concerts at the Opera House have always been in the evening.

Gertrude Hoffmann is involved in what appears to be a bona-fide jewelry theft, as distinguished from the ordinary press-agent variety. When her jewels disappeared from her room in the Touraine the other night she found it difficult to get anyone to take the matter seriously, but there have since been actual court proceedings against the alleged thieves. The court to date has been unable to decide the matter.

FORREST IZARD.

VAUDEVILLE NOTES.

Lillian Jewell, proprietor of Jewell's Manikins, playing at the Pantages Theater, St. Joseph, Mo., and Rex E. Faulkner, manager of the American Newsboy's Quartette, now at the Majestic Theater, of the same city, were united in marriage recently by the Rev. E. H. Eckel at Christ Episcopal Church.

Bessie Learn, of Chicago, announces her engagement to Mr. Prossner, a real estate man of that city.

Irene Gilmore, for three years treasurer of the Empress Theater, and well known on the Sullivan-Considine circuit, recently became the bride of Robert J. Schrader, of Spokane, Wash.

John Miller, who came to Spokane, Wash., to tame lions with the Parker Shows at the Interstate Fair, and Grace Shear, a Spokane girl, were married recently. Miller's honeymoon was marred when one of his lions killed his mate at the fair grounds.

Lilian Herleine, a leading attraction at the Detroit Temple Theater, of Rochester, N. Y., is meeting with unusual success. Her attractive singing voice and the beautiful Parisian gowns which she wears combine to make her a favorite with all admirers.

Harry Gilfoil, who supported Blanche Ring for four seasons in The Yankee Girl and The Wall Street Girl, will return to vaudeville this season. Mr. Gilfoil retired from Miss Ring's company when it closed last July, and has since remained at his Summer home at Bayshore, N. Y.

Eva Tanguay will begin a tour of the B. F. Keith theaters in a few weeks. La Belle Blanche and Irene Franklin will also be featured over the circuit.

The advance sale for the engagement of John J. McGraw, in Inside Baseball, at the Colonial last week was the largest in the history of the house. Mr. McGraw rehearsed his monologue and his new evening clothes in Paterson beforehand. Bozeman Bulger is the dramatic adviser of the captain of the Giants.

Eda von Luke has signed with B. F. Keith to present in vaudeville a sketch, A Country Rehearsal, by Charles Horwitz. She will open out of town on Nov. 4, coming a week later to the Alhambra here. Miss von Luke will be supported by Richard Thornton and Caroline Rankin.

Martin Beck and J. Upman, of the Orpheum circuit, visited Regina, Sask., on Oct. 10, and have nearly completed arrangements whereby Regina will be put on the Orpheum circuit, along with Edmonton and Calgary.

Dolie Dalnert has been secured for Baron Trenck, which will be produced in three weeks' time.

The new vaudeville house, the Placide, at Huntington, W. Va., managed by Frank B. Rhodes and opened Oct. 28, is said to be the handsomest theater along the Ohio River between Pittsburgh and Cincinnati. It seats 1,200 and is on the Keith circuit.

Peggie Lennie and Walter Hast make their American debut this week at Hammerstein's Victoria in a musical fantasy, Cleopatra's Needle, by Mr. Hast and Julian Wilson. Miss Lennie and her partner both have been successful in London.

Oscar Hammerstein has secured Frank Jones to succeed William Hammerstein, as house manager of the Victoria Theater in this city. Mr. Jones's salary is said to be $10,000 a year. He was formerly with Percy G. Williams.

Beatrice Michelena, now on the Orpheum circuit, recently made a record in California. Her husband, George Middleton, is a noted athletic coach, and when he was suddenly taken ill, the songstress took his place, and coached the athletes of Lick School, San Francisco, to victory.

Charles G. Powers has sold his five-year lease of the Empress Theater, Decatur, Ill., to Frank C. Smith, manager of the Gaiety, Springfield, Ill.

Three performances were given Election Day at B. F. Keith's Philadelphia theater beginning respectively at 2, 8 and 11:30 P.M.

Adeline Genee, the dancer, arrives in New York to-day and commences a tour of the principal cities. She is supported by a company of eight and her own orchestra.

Justice Greenbaum in this city recently sustained the action of the White Rats of America in expelling Val Trainor, a member who was alleged to have made false statements about bonds issued by the society.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
In Alfred Sutro's New Comedy
The Perplexed Husband
Nov. 21—NAZIMOVA in BELLA DONNA

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats. Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy.
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

MOULIN ROUGE Formerly New York Theater.
Evenings 8:15.
Matinees, Wednesday and Saturday, 2:15.
Smoking Permitted
ZIEGFELD FOLLIES
ZIEGFELD'S CLEVEREST CHORUS

GAIETY B'way, 46th St. Eves. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
LAST WEEK
Officer Flies the Pennant of Success
666
By AUGUSTIN MacHUGH.
Nov. 11—G. O. D.

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar,
Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway Evgs., 8:15. Mats. Wed and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3500 Col. Evgs. at 8:15, Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE.....Manager
Last Week
Henry B. Harris Presents
Clifton Crawford
In the New Musical Play,
MY BEST GIRL
Nov. 11—"THE GYPSY"

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

CRITERION THEATER B'way and 44th St. Evenings, 8:15.
Matinees, Wednesday and Saturday.
H. H. Frazee presents
Bachelors & Benedicts
WITH
RALPH HERZ

CENTURY THEATRE 62d & Central Park West.
Phone, Col. 8800. Evenings, 8:10 sharp. Matinees, Wednesday and Saturday at 2:10.
Prices 25c. to $1.50
THE DAUGHTER OF HEAVEN
By PIERRE LOTI and JUDITH GAUTIER

WALLACK'S Broadway & 30th St. Evs. 8:20; Mats., Wed. and Sat. 2:20.
Popular Wednesday Matinee, 50c. to $1.50.
Joseph M. Gaites Presents
A New Comedy of Sex
"Our Wives"
With
HENRY KOLKER

NEW NAME FOR PARKER PLAY.

The Louis N. Parker comedy, in which Madame Simone is to appear, will not have the name of The Yellow Domino as was first announced. The reason is not so much conflict with The Yellow Jacket, as the fact that the yellow domino incident on which the title was based has been relegated to a minor part in the plot. Several names have been suggested, and the one that has the best chance now is, "At Versailles—1780." Mr. Parker has chosen the court of Louis XV. for atmosphere but does not pretend to stick to historical details. The premiere will be at Wallack's, Nov. 18.

"LITTLE MISS BROWN" MOVES OUT.

This is the last week for Little Miss Brown at the Forty-eighth Street Theater. It will go on the road with the same company, playing in the West End next week, and in Newark the week after, as the start of a regular tour of the large cities. It will be succeeded in the Forty-eighth Street Theater by The Red Petticoat, a musical comedy in three acts, under Shubert management. This comedy was given in Philadelphia under the name of Look Who's Here. The book is by Rida Johnson Young, lyrics by Paul West, and music by Jerome D. Kern. Helen Lowell is said to be the mainstay of the production.

MANAGERS FORM ASSOCIATION.

The theater managers of the West Coast have formed an association with a representation of $11,000,000 interests invested. The first undertakings of the society will be the perfection of sanitary conditions of theaters, and the beautifying of the cities, by tearing down billboards where they are obnoxious.

WENTZ—BLOTT.

"Dot" Blott, of Chicago, was married to Lee Wentz, of Dayton Ohio, by the Rev. Henry Frankland in Philadelphia, Oct. 28. They are both members of the Louisiana Lou company.

FLORENCE M. BRIAN SUED.

Mrs. Florence M. Brian, the wife of Donald Brian, is being sued in the Supreme Court by Henri Bendel, a dressmaker, for $8,058, which he claims is owing him. The bill is made of items of dresses made for Mrs. Brian.

JOHN THORNTON DROWNED.

THREE RIVERS, MICH. (*Special*). — Charles Slater and John Thornton, the latter a vaudeville actor of Chicago, were drowned Oct. 26 in the St. Joseph River. Slater and Thornton, with two other men, were riding in a motorboat, when the craft capsized. The companions of the dead men were able to get ashore safely.

BENEFIT FOR MICHAEL FENTON.

Michael Fenton's many friends have planned a benefit at Lu Lu Temple, Philadelphia, Dec. 4, to raise funds to send him to California in hope that he may regain his health. Many vaudeville performers have volunteered already. The ticket sale is now large and any one wishing to help along may drop a line to Mr. Fenton, care Gayety Theater, Philadelphia.

STOCK BILLS IN BROOKLYN.

BROOKLYN, (*Special*).—The Crescent Players charmed their audience Oct. 28-2 with a dashing performance of Seven Sisters, a merry Hungarian farce. Isadore Martin was afforded a splendid opportunity as Mici and gave a very pleasing impersonation of the character. George Alison was at home in the Charles Cherry part, while Mabel Montgomery was well cast as Katinka. Gertrude Rivers, Joseph Eggerton, Charles Schofield, J. M. Briggs, William Evarts, Daniel Hanlon, and Kate Blancke were seen to advantage.

Members of the Gotham Stock company delighted the patrons of that playhouse with a splendid performance of The Deep Purple. Mignon Oxer, a new member, gave a capable performance of Frisco Kate, while Alfred Swenson depicted William Lake in splendid manner. Mae Desmond was cast as Doris Moore. Richard Capp, James Kyrie MacCurdy, Kate Woods Fiske, Henry Carlton, Frank Fielder, Marian Swayne and others were happily cast.

The new company playing a special stock engagement at the Grand Opera House were seen in Three Weeks. Principal characters were portrayed by Maxine Miles and Noel Travers. Other members deserving mention were Franklyn Searight, Fred Loomis, and Jack Mathews.

Members of the Lyceum Theater Stock company were credited with a capable performance of At the Mercy of Tiberius. Pearl Gray, Harold Claremont, Augusta West, Arlene Bennett, Thaddeus Gray and others did justice to their assignments.

J. LEROY DRUG.

NEW COMPANY FOR NEWARK.

Newark is to have another stock company, beginning Nov. 4. Manager Jacobs has secured for the Jacobs Theater (formerly the Columbia) the Klimt and Gazzolo Stock company. They are to present melodrama at popular prices, and offer for first production A. H. Woods's The Gambler of the West.

STOCK COMPANIES IN NEW YORK CITY.

At the Harlem Opera House, last week, B. F. Keith's stock company gave an adequate performance of The Deep Purple, an event of especial importance being Priscilla Knowles's first appearance with this organization and her complete success in the role of Kate Fallon. George Soule Spencer was again popular in the male lead, while the others, all excellent, were Messrs. Randall, Mills, Atchley, Harcourt, Bonney, Godfrey, Findley, Evans, and Ripley; Misses Knott, Patton, Hamilton, and Sidney. This week, The Great Divide.

Cecil Spooner and her stock company at the Metropolis last week put on The Easiest Way and made a favorable impression. Miss Spooner giving an admirable performance as Laura Murdock. The rest of the capable cast showed Rowden Hall, Hal Clarendon, Frederic Clayton, Marquita Dwight, and Retta Villers. This week, Three Twins. Next week, The Lily of Poverty Flat.

The Prospect Theater Stock company presented The House of a Thousand Candles last week with marked success. Paul McAllister and Irene Timmons headed the capable cast, including Cecil Owen, J. J. Owens, Harmon MacGregor, Brandon Evans, Carey Hastings, and Helen Hamilton. This week, Mam'selle. Next week, The Greyhound.

STAGE NOTES.

Norman Hackett's present company includes: Genevieve Cliffe, Blanche Seymour, Malcolm Blevins, Herbert Forlies, John Grey, Ethel Hamlin, Alice Morton, Otto Kruger, Al. Phillips, Edw. Sussdorf, Burton Robbins and Harry Reed.

A romance which commenced last season between Alice E. Sullivan and Paul W. Porter, both then in the Wall Street Girl with Blanche Ring and both playing good parts, ended Oct. 22 when Mr. Porter and Miss Sullivan were married in Boston. They were given a reception and breakfast at the Touraine following the ceremony.

Will King, the comedian, who has just closed a successful season on the coast, was married last week to Miss Claire Isaacs a former member of his company.

Miss Helen Harbison leading lady for William Hodge in The Man from Home company, was married Oct. 22 to Frank M. Meves, of Philadelphia.

William Gillette has made his first appearance on the political stage in Manchester, N. H., at a Progressive rally and for more than an hour held an audience of 2,500 spellbound by his oratory. He propounded the principles of the party in a very clear way and received an ovation at the end.

Divorce was granted to Mrs. Zay Holland Grant on Oct. 23 against Sidney Grant in the Supreme Court. Mrs. Grant was unable to give the name of any corespondents, but her testimony was corroborated by that of witnesses.

Hilliard Wright and Amber Wright opened their season in Shakespeare's Hamlet at Marathon, Ia., recently. The roster: Hilliard Wright, Amber Wright, Charles Munroe, L. C. Louis, William Willard, H. C. Keller, H. Doty, James Wight, H. G. Schultz, P. Leverett, Josephine Friel, Irene Hubbard and G. V. Teff, business manager.

George Primrose, the minstrel who is being sued by his wife for divorce, has applied for an order asking the court to give him half of the $4,000 proceeds resultant from the sale of Primrose Hall, formerly their home. He emphasizes his request by saying he needs the cash.

Joy Wilson will support Carter De Haven in the new Al. Woods's vehicle. Exceeding the Speed Limit. Carmen Nesuile has also been engaged.

Catherine Calhoun will play Amy in Wm. Brady's Western Little Women.

Margaret Lee has signed with Edwin Arden for his new play, starting rehearsals Nov. 5.

It is rumored that Al. H. Woods will produce The Ne'er-Do-Well over the popular price circuit with a cheaper company.

Jack Gardner and Adele Rowland will become vaudeville partners.

Earle Mitchell is playing a special engagement at the Westchester Theater, Mt. Vernon, in the title role of The County Chairman.

The betrothal of Emily Lorraine, of the Seven Days company and Francis Allenhurst, cousin of the Duke of Norfolk, has been announced in Memphis, Tenn.

Margaret Strother Smith and Allie Sessions, two of Washington's debutantes, have joined the ranks of theater recruits and are hard at work preparing themselves for a stage career.

Cecelia Gagliardi, the Italian dramatic soprano, will be seen in Aida. She has been playing through the Summer in Buenos Aires.

It is rumored that a popular Parisian actress has started a craze for using perfume by hypodermic injection. It is claimed that in this way cologne remains with the user for many hours.

Symona Boniface, the young daughter of Nouria Ferner and the late George C. Boniface, has entered Vassar College and will specialize in the study of languages.

Peyton S. Ingraham and Charles T. Brian, Jr., of Houston, Tex., have subleased the Auditorium, Waco, Tex., from Philip W. Greenwall, and intend to improve the playhouse in many ways.

Julia Gifford is touring the South as star of The Balkan Princess.

Stanley Dark is leading man this season for Margaret Anglin in her revival of Green Stockings.

Nina Herbert has been added to The Indiscretion of Truth.

A. G. Delamater's new star, Harrington Reynolds, is reported to be meeting with pronounced success in the part of Father O'Brien in The Angelus, which is now touring cities through Pennsylvania.

Mildred Hyatt, a dancer, married Edward Manning, a lawyer, in Boston Oct. 21, and announces she will give up the stage. According to a Denver paper "she danced her way into his heart." Rather hard proposition.

W. W. Kyle, owner of the Kyle Theater, Beaumont, Tex., has leased the same to Messrs. Stewart and Grachan for a term of three years. The new managers assumed charge Oct. 22. The firm is composed of C. T. Stewart and R. P. Grachan. Mr. Stewart was formerly connected with the Majestic Theater of Houston, Tex. E. M. Weirs managed the theater before Messrs. Stewart and Grachan took charge.

Lillian Russell, whose husband, Alexander P. Moore, is a friend of Roosevelt, has been selling buttons, and hobnobbing with the elite of Pittsburgh in order to help the Progressive cause.

Mrs. Hayes Greenawalt, nee Ruth Handforth, presented her husband with a baby boy October 23 at their home in West Haven, Conn. Mother and baby are doing finely.

The Shuberts have arranged with Granville Barker to give three weekly matinees of Fanny's First Play at the Comedy Theater beginning this week. Heretofore the regular matinees for Shaw's play have been on Thursdays and Saturdays.

Robert Loraine read election returns between acts of Man and Superman in Newark last night.

Mrs. Clayton Kennedy (Mattie Rooney), of Kennedy and Rooney, gave birth to a son at Baltimore, Md., recently.

Helen Holmes, leading woman with the Putting It Over company, closed her engagement with that company at the Century Theater last Saturday evening.

NEW YORK THEATERS.

GEO. M. COHAN THEATER Broadway and 43d Street
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. COHAN
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

BELASCO Theater, W. 44th St. Evgs. at 8:20; Mats. Thursday and Saturday, 2:20.
DAVID BELASCO Presents
FRANCES STARR
In a New Play,
THE CASE OF BECKY

REPUBLIC THEATER, W. 42d St. Evenings at 8:15.
Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Chinks," by ALICE BRADLEY.
Special Belasco Cast, including
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills, Teresa Maxwell Conover, 20 others.

Eltinge 42d St. THEATER Phone, 3420 Bryant.
New York's Newest Theater. Just W. of B'way.
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts,
WITHIN THE LAW
By BAYARD VEILLER

ASTOR Broadway and 45th Street. Evgs., 8:15. Mats., Wed. and Sat., 2:15. Tel. 287 Bryant.
COHAN & HARRIS, Lessees and Managers.
Cohan & Harris Present
DOUGLAS FAIRBANKS
IN
Hawthorne of the U.S.A.

NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
Entirely New Spectacles

48th St. THEATER, East of B'dway. Evgs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.
Thursday Matinee, Best Seats, $1.50.
LAST WEEK
Little Miss Brown
By Phillip Bartholomae, author of "Over Night"
Wed. Evg. Nov. 13 THE RED PETTICOAT With Helen Lowell.

WILLIAM A. BRADY'S PLAYHOUSE 48th, E. of B'way. Phone, 2626 Bryant.
Evgs., 8:15; Mats., Wed., Thur. and Sat., 2:15.
LITTLE WOMEN
Wednesday Matinees, Best Seats $1.50.

Winter Garden B'way & 50th St. 'Phone 9220 Col. Evenings 8 Sharp.
Matinees Tues., Thurs. and Sat., 50c., 75c., and Best Seats $1.00
The Passing Show of 1912

Broadway THEATER—B'way & 41st St. 'Phone 101 Bryant.
Evgs. 8:15. Mats. Wed. and Sat. 2:15.
Walter Damrosch presents HIS NEW COMIC OPERA DOVE OF PEACE
Book and Lyrics by WALLACE IRWIN

CASINO B'way and 39th Street. 'Phone 3846 Greeley.
Evgs. 8:10. Matinees, Wed. & Sat.
The Merry Countess

Maxine Elliott's Theater, Bet. B'way and 6th Ave. 'Phone 4085 Bryant.
Evgs. 8:30. Mats. Wed., & Sat. 2:30.
H. H. FRAZEE Presents
JAMES MONTGOMERY'S New Comedy
READY MONEY

WILLIAM COLLIER'S Comedy 41st, East of B'way 'Phone 3194 Bryant
Evgs. 8:15. Mats. Thurs. & Sat. 2:15.
Thursday Matinee, Best Seats $1.50.
Granville Barker's London Company in
FANNY'S FIRST PLAY

LYRIC 42d St., W. of B'way. Phone 3810 Bryant. Evenings, 8:00 sharp.
Matinees, Wednesday and Saturday at 2.
William Faversham Presents a Spectacular Production of Shakespeare's
JULIUS CÆSAR
with a cast of prominent stars, including Mr. Faversham, Tyrone Power, Frank Keenan, Fuller Mellish, Miss Julie Opp.

39th Street Theater, 39th St., near Broadway. 'Phone 413 Bryant. Evgs. 8:30. Mats. Wed., & Sat. 2:15.
WILLIAM MORRIS Presents
THE BLINDNESS OF VIRTUE By Cosmo Hamilton
Mon., Nov. 11th, Annie Russell's Old English Co. in She Stoops to Conquer

DALY'S B'y & 30th. 'Phone 5073 Md. Sq. Evs. 8:15. Mts. Wed. & Sat., 2:15.
William A. Brady Presents
The Point of View
By JULIUS ECKERT GOODMAN

BRADY CREATES A SENSATION

Declares in Court That Stealing from Other Plays is a Matter of Custom and Reveals Other Secrets of "Making" Successful Drama.

Declaring that she should receive royalties of 33⅓ per cent for having rewritten The Lottery Man, Edith Ellis Furness, an author and playwright, brought to trial Monday through her attorney, Dennis F. O'Brien, a suit to recover $50,000 damages from Sam S. and Lee Shubert, theatrical producers. Hida Johnson Young, the author of the play, also was made a defendant.

The plaintiff said she had an agreement with Mr. Shubert by which she was to act as stage manager at $100 a week and have a share of the royalties of any plays on which she collaborated.

Counsel for Mrs. Furness said that the reason she didn't press her claim for royalties for a year was because of a course of treatment which "consisted of jollying Mrs. Furness along and making her believe that she would get a big sum out of the play." Counsel for Mrs. Young asserted that the case was simply an effort by Mrs. Furness to steal some of the reputation of Mrs. Young, who, he said, had had eleven plays produced before she wrote The Lottery Man. He also stated that Mrs. Furness had to do with the play only in her capacity as stage director.

The suit, when up on Thursday before Justice Hotchkiss of the Supreme Court of New York, developed some sensational testimony on the part of William A. Brady, manager of two metropolitan theaters, husband and manager of Grace George, and one of the most extensive producers of plays in the United States.

It appears that the Shuberts employed Mrs. Furness as stage director at $100 a week, and she sues them to recover $40,000 damages and $10,000 from Mrs. Young. Justice Hotchkiss dismissed the suit against the Shuberts, but permitted the Young suit to be given to jury.

The two women playwrights maintained an attitude of ill-repressed hostility toward each other during the proceedings. Mrs. Young glanced with great contempt from time to time at her co-star, who she acknowledged had "padded" her play, but gave both court, jury and spectators to understand that she did not consider Mrs. Furness possessed of sufficient ability to improve on anything she had written by rewriting it. She also excused certain inconsistencies in the play by admitting they were "not very sensible, but were just an excuse to give an overcritical press, so that the play would seem to be logical."

Among those testifying were Henry Miller, actor-manager, who declared that in all his thirty-two years' experience on the stage he had never known a play to be presented to the audience as the author wrote it. A bit of Shakespeare and a slice of Bacon have made many a "hit." He said one of the main functions of a stage director is to "meddle" with the manuscript of plays.

Robert MacKay, actor, testified that the only play he had ever known to be produced as written was Father and the Boys, by George Ade.

A feature of the case was the frank avowal of Mr. Brady that the practise of stealing is in common use among producers. Mr. Brady was asked to testify in regard to the difference between playwriting and stage directing.

"Playwriting is the construction of the plot of a play," he said, "and the writing of a clever dialogue. The dialogue may be funny or serious. The construction of one sentence in a play may be called playwriting, and on that one sentence the success of a play may depend. The success may even depend on a word or a gesture."

Asked if using ideas from other plays was customary and legitimate, Mr. Brady said it was.

"It is the custom of stage directors to steal from any old play they like in order to get a successful production. That is what a stage director is for. It began with the great Dion Boucicault and has been continued until the present."

"Mr. Brady," said the counsel for the plaintiff, "in your stage direction have you ever stolen parts of other plays to make your production a success?"

"I subscribe to the customs of the profession," answered Mr. Brady.

"To stealing?" persisted the lawyer.

"If you persist in putting it that way, yes."

"You are a partner of the Shuberts?"

"I am an ally. We are interested in many productions together."

"You consider your spirit in this instance fair."

"My spirit is fair to any one."

"You are not a Bull Mooser, then?"

But Mr. Brady emphatically asserted that he was a Bull Mooser, to the amusement of those in court.

The question of "padding and gagging" a play that was not satisfactory for production was taken up while Mr. Brady was in the chair, in order to show just how much Mrs. Furness had done in revising The Lottery Man. He was asked if a person who expanded a play from a one-hour performance into a two-and-a-half- or three-hour performance, would be called a playwright. Mr. Brady said that this was not necessarily the case. He admitted, however, when asked that Mrs. Furness was a good playwright.

Mr. Miller testified to the same effect regarding Mrs. Furness's qualifications.

ST. PAUL'S CONEY ISLAND.

Talk of a $300,000 Amusement Garden by I. H. Rubin.

ST. PAUL (*Special*).—St. Paul will have a miniature Coney Island, next summer, according to I. H. Rubin, theatrical promoter, who was in the Twin City last week conferring with real estate men in the selection of a site for the amusement park, which Mr. Rubin says will cost about $300,000. He is part owner of the Princess Theater.

"There is a fertile field in St. Paul for an up-to-date summer garden and amusement park," said Mr. Rubin to the *Dispatch*. "I have an option on three sites and will close the deal before I leave St. Paul."

Although a site for the park has not been selected, the promoter says it will not be in the Midway.

Mr. Rubin is considering the purchase of a theater in Duluth, to be conducted in the same manner as his Twin City houses.

PUPILS OF MME. OGDEN CRANE IN RECITAL.

Seldom is it one's privilege to attend a recital of such high standing as the one given by Madame Ogden Crane's pupils Saturday evening, Oct. 26. Madame Crane is well known to the profession, both from her own appearances and as having been the only teacher of Wilda Bennett, of Everywoman company.

An innovation to the studio recital is to be noted in Madame Crane's recital. Small scenes and songs done in costume greatly relieved the monotony of the ordinary recital. "Three Little Maids from School" (Mikado), "The Moon and I" (Mikado), and "One Fine Day" (Madame Butterfly) were all effectively done in this manner.

The general tone of the recital leaves but little to be desired. Several numbers, however, deserve special mention. Madame Bertha Amet, a concert singer of note, rendered three songs by Bond most pleasingly. Alice Taft in Bemberg's "The Song Fairy" was at her best, her trills and cadenzas being especially effectual. Edna Stoecker in Leo Stern's "Printemps" was undoubtedly the star of the recital. Frank Malone chose as his number "Nut Brown Ale," from Robin Hood, and replied to an encore with "To My First Love," by Herman Lohr.

DE KOVEN, PLAYWRIGHT.

Collaborated with Chatfield Taylor in Comedy Seen in 'Frisco

SAN FRANCISCO (*Special*).—A comedy of manners in four acts, The Idle Born, was presented Oct. 24 at Sorosis Club Hall by the members of the Players' Club at their initial performance and reception. There was a large attendance. A clever cast of ambitious amateurs achieved success under the direction of Reginald Travers.

The play was presented for the first time on any stage and is from the playwrights H. C. Chatfield Taylor and Reginald de Koven. The Players' Club has been organized for the purpose of producing plays that are not ordinarily attempted by amateurs, but that are of interest to dramatic students and society people who take a serious interest in the drama. There is a large associate membership besides those who are working actively in the play production.

CONSIDERING OPERA HOUSE PLANS.

WASHINGTON, D. C. (*Special*).—Oscar Hammerstein's plans for the erection of an opera house in Washington, uniform with similar houses he intends to construct in other cities of the United States, will have the special consideration of D. J. Callahan, Oliver Metzerott, Percy S. Foster, John L. Weaver and Charles L. Linkins, as a committee from the Chamber of Commerce, of which Mr. Callahan is chairman.

The committee was appointed by President James F. Oyster, of the Chamber, in response to a proposition submitted by Mr. Hammerstein, that a site 125 x 225 feet be available for the building, designs for which have already been drawn, and that an acceptance of first mortgage bonds for a liberal amount, at a liberal rate of interest, for ten years, be guaranteed.

MORE MEMBERS FOR FEDERATION

The following have joined The National Federation of Theater Clubs during the past week: P. T. Cunningham, Mrs. Helen Shesgreen, Dr. Henry M. Koles, Mrs. K. M. Lapoint, Mrs. D. S. Yankauer, Mrs. John E. Tucker, John E. Tucker, Benedictus, Ramberg, Mrs. Louise M. Crawford, Mrs. M. E. Riggs, Mrs. Arthur H. Spero, Frederick W. Ellis, Mrs. Clarke Day, Susan Cornelia Connolly, May Irwin, Ruth L. Berger.

DEATH OF VIRGINIA LEWIS.

Star of "The Rosary" Succumbs to Operation in Denver Hospital.

DENVER, COL. (*Special*).—Virginia Lewis, star of the Southern Company presenting The Rosary died at a local hospital, Oct. 25, as the result of an operation, while her husband, Benjamin G. Lewis, a Chicago theatrical manager, is lying critically ill of tuberculosis. Miss Lewis's death was wholly unexpected. She was buried October 28, the funeral being attended by members of the company.

Miss Lewis was born in Brooklyn, N. Y., and began her stage career in minor parts in the East when but a child. She entered vaudeville when sixteen years old, and remained in this branch of the theatrical profession until six years ago, when she became a member of the Shores and Lewis company and toured the Middle West.

Miss Lewis's last appearance before the public in this city was on the Sullivan & Considine circuit, six years ago. She was married five years ago and but a short time ago she and her husband decided to make Denver their home on account of Mr. Lewis's health.

UNUSUAL AMATEUR PERFORMANCE

ST. JOSEPH, MO. (*Special*).—Blue Boy, an opera, the book and music by Margaret R. Martin of this city, was given its first presentation on any stage at the Lyceum Theater, October 25-26.

The music was of unusual merit and the plot of the book was well handled and connected throughout. The amateur cast, especially Donald Barrow and Miss Martina Martin, deserve special mention for their good work. Miss Margaret Martin, the author, conducted the orchestra, and received a decided ovation from the crowded houses which greeted both performances.

The cast included Hal Rogers, Mildred Kemper, Agnes Gilbert, Donovan Roberts, Charlie Johns, Matthew Gross, Sam Oakford, Van Hall, Walter Fulkerson, Mary Stauber, Mildred Nash and Laura Slade.

JULIA SANDERSON WINS DIVORCE.

Justice Newburger granted to Mrs. Julia Sanderson Sloan, Saturday, an interlocutory decree of divorce, becoming absolute in three months, from James T. Sloane, better known as "Tod" Sloan, the jockey.

The Sloans were married in 1907, and lived together a part of one year. Miss Sanderson continued to reside in New York, but her husband went abroad to live. Miss Sanderson charged her husband with misconduct in New York, Paris and Belgium. She named a Mabel Robinson. Sloan denied her charge and engaged an attorney. He filed an answer, naming two men; but Miss Sanderson denied there was any basis in fact for his charge.

WALLER TAKES "FLIER" IN PLAY.

Lewis Waller and Madge Titheradge joined the company presenting A Butterfly on the Wheel at Hartford on Monday. They will play with it for five weeks, during which time the play will be given in Jersey City, Brooklyn, and other outlying portions of the city, and they will have an opportunity to rehearse a new comedy which Mr. Waller intends to produce in the near future. The Butterfly company will go on its own way, following bookings for the season.

Miss Titheradge played the title role in A Butterfly on the Wheel, and under Mr. Waller's management the play was a success, after it had failed under Charles Frohman's. Mr. Waller owns the rights and partially controls the company. He will play the role of the prosecuting attorney.

THEATER NOW A CHURCH.

KANSAS CITY, (*Special*).—The Maywood Methodist Church has purchased from H. D. Train the building once used as a private theater on the property near Englewood which M. H. Hudson formerly used as a country home. Mr. Train recently bought the property and is improving it. The building is to be moved to Northern Boulevard and Eighteenth Street and turned into a parsonage for the Maywood Church. Mr. Hudson, who for many years managed the old Coates Opera House, and later the Grand Opera House, built the theater for the private amusement of himself, his family, his friends of the stage.

OFFICER 666" SCORES IN LONDON.

LONDON, OCT. 30. (*Special*).—Officer 666 promises to duplicate the success it has met with in the States. It was offered at the Globe to-night by Charles Frohman with Wallace Eddinger as Gladwin and John Miltern as Wilson. The applause was generous, and the London critics pronounce it slight, but amusing.

It is likely to have as much success as Ready Money, which is reaching its hundredth performance at the New Theater. The wit in the second act struck home when they reached their offices, and when they realize the fun in the third act after a good sleep there will be no holding them. The *Standard*, voicing the general opinion, says the farce certainly will prove successful. All the critics agree that nowadays they like American speed and American humor and they predict a long run for the play.

EXPOSITION MANAGER FOR CLEAN ATTRACTIONS.

Frank Burt, recently appointed Director of Concessions and Admissions of the Panama-Pacific International Exposition to be held in San Francisco in 1915, declares that high class, clean, moral and educational attractions will mark the exposition. His statement is: "We will hunt for geniuses with great ideas. Better have forty first-class shows than a mile of second grade attractions. If I can get four absolute novelties—big productions that the people will talk about—I will be contented.

"I am opposed to the Bunny Hug, Turkey Trot, and other questionable dances, and to concessions depicting catastrophies on

FRANK BURT,
Director Concessions and Admissions, Panama-Pacific Exposition.

the Titanic order. It will be my plan to give the public the highest class of amusements. Every concession will be inspected daily by competent engineers to insure safety to the public, and all devices used in building will have to meet approval of the directors. I intend to settle right down to work."

Mr. Burt has been for the last four years general manager of the Lakeside Park, Denver. He started in the theatrical business as a young man and was at one time connected with the Stair and Havlin Company. During his career he has built the Lake Erie Park at Toledo; Olentangy Park at Columbus; Romana Park at Grand Rapids; Euclid Beach at Cleveland; Oak Hill at Evansville; Chutes Park at Cincinnati, and many others.

HERBERT PAYS $190 FOR SILENCE.

Although Victor Herbert, the composer, fought the action, a judgment was granted the United States Gypsum Company for $190, which Herbert had refused to pay for a "sound proof" room the complainants had built him which he said "kept sound in, but wouldn't keep it out," and that was what he wanted, as he remarked: "I cannot compose operas to the accompaniment of hurdy gurdies and tin-pan piano." He will have the case reopened.

ZONA GALE WRITES ONE-ACT PLAY.

Zona Gale, the popular novelist, whose home is in Portage, Wis., is about to stage her first effort in the drama in the city of Milwaukee. Miss Gale has won especial fame as the author of Friendship Village and Friendship Village Love Stories, in which she has led her readers into pleasant fields and introduced them to simple, yet live and winsome people. Among her other works are Romance Island, The Loves of Pelleas and Ettarre, and Mothers of Men.

The play Neighbors is Miss Gale's first attempt as a dramatist. It is a one-act play. The Wisconsin Dramatic Society made one production of the play recently at the Davidson Theater, Milwaukee, and plans to make one later at the Fuller Opera House, Madison. It also will produce Rylands, a play by Thomas Wood Stevens, who wrote and directed the pageants of the Art Institute in Chicago. Both plays are under the direction of Prof. Thomas H. Dickinson, of the Department of English of Wisconsin University, and Mrs. E. P. Sherry, of Milwaukee.

JOHN DE PERSIA RECITAL.

John de Persia, a reader, gave a dramatic and musical evening's entertainment at the Carnegie Hall Lyceum recently. He was assisted by Maximilian Pilser, violinist, and William Ebann, 'cellist. The three selections which Mr. de Persia gave were: Das Hexenlied, by Von Wildenbruch, for the first time in this country, a scene from The Rivals, and a scene from Act III of The Lion and the Mouse. All were well done, but part of the audience had gone home before the third, wearied by a recitation of King Robert, of Sicily, which Aaron J. Mottus attempted.

STOCK COMPANY NEWS

ANNA CLEVELAND.

Anna Cleveland, a relative of our late President Cleveland, began her career at the Belasco Theater, Los Angeles. From there she went to the Auditorium, Spokane, Wash., remaining sixty-five weeks. A season at the Colonial Theater, Salt Lake City, followed, and then she toured the principal Western cities, billed as Anna Cleveland and Players.

The next season Miss Cleveland spent with the Wm. Grew Stock at St. Joseph, Mo., playing a Spring season at Polis, Scranton, Pa. Leaving this company, Miss Cleveland was secured by George Fawcett to succeed Laurette Taylor in The Great John Ganton, and was re-engaged by Mr Fawcett the next season to create the role of Anice Lanier in The Fighter, a play which lived a short life. Immediately Miss Cleveland was secured by Blanche Walsh to succeed Nanette Comstock in The Other Woman.

Last Winter Miss Cleveland played a successful season with the Lindsay Morison Stock in Lynn, going to Boston for the Summer under the same management at the Majestic Theater. This year Miss Cleveland reopened at Lynn for a special season, and is now featured with the Bijou Players, North Adams, Mass.

Among her favorite roles are Dorothy Vernon, Leah the Forsaken, Juliet, Hilda in The Wolf, Marie in The Thief, Camille and Madame X. Besides acting, Miss Cleveland is one of the few women aviators, having won considerable fame as one of the most daring of bird women.

ANNA CLEVELAND,
Leading Woman Bijou Players, North Adams, Mass.

WHO SPOKE OF MANCHESTER?

A diligent correspondent writes THE MIRROR that the members of the King-Lynch stock company are more than satisfied with Manchester, N. H., as a good show town. He says:

"They were warned when they left Worcester that Manchester was a 'poor show town,' but proved that when there is anything worth while Manchester is as good a 'show town' as there is in the country. The trouble has been that, in years past, the fiercest companies north of the equator have bunked here, and, not getting patronage, have given the town a bad name from the theatrical standpoint. Manchester is O. K. when a decent company comes along like the King-Lynch combination."

NEWS OF JERSEY CITY STOCK COMPANIES.

JERSEY CITY, N. J., (*Special*).—Tennessee's Pardner was well put on at the Academy of Music, Oct 28- Nov. 2, by the Academy Stock Co., to packed houses. It proves a capital play for a good company, like the Academy. James A. Bosbell was unusually skillful in the staging. Louis Leon Hall, as the card leader, was convincing, as were Fred Wagner and Bessie Sheldon, as Mr. and Mrs. Hay, in the comedy roles. Mary Louise Malloy, as Tennessee, had the best part since she came to this city. Russell Brown, Jack Owen, E. D. MacMillan, Charles Reilly and Mabel Williams gave good support. The moving pictures between the acts are always a pleasant feature. Dr. Jekyll and Mr. Hyde Nov. 4-9.

The Orpheum Theater, did itself proud when the Orpheum Players appeared in The Third Degree, Oct. 28-Nov. 2. The production showed a good staging, and the parts were all well handled. The company has been almost completely changed since the opening, Labor Day, and many of the old favorites are missed, but the cast in The Third Degree could not have been better. George Barnum, as the lawyer, Brewster, played the part in a capable manner. Maude Gilbert, as young Mrs. Jeffries, was excellent. Frank Jamison, as the bulldozing police captain, was very good. The others were Sumner Gard, Marie Curtis and Wright Kramer. Girls Nov. 4-9.

WALTER C. SMITH.

ANNIVERSARY WEEK AT THE PROSPECT.

Manager Frank Gersten, of the Prospect Theater, announces a special attraction for next week, the second anniversary of the opening of the house, the Astor Theater success, The Greyhounds, having bought the entire production outright from Wagenhals and Kemper. In the course of the next month the stock company will produce The New Sin, Salvation Nell, and The Only Son, thus setting a high standard for enterprise in the stock world. Mr. Gersten is fortunate in having an excellent director in the person of Cecil Owen to handle these big productions in the most efficient manner.

STOCK SUCCESS IN SPOKANE.

The American Theater Stock Company, at the American Theater, Spokane, Wash., was entrenched solidly with Spokane theatergoers in the second week of their engagement, when they gave The Chorus Lady, with Jane Tyrrel in the title role. The week of October 28, they played The Call of the North successfully. Manager Milligan is trying a new departure by opening on Monday instead of Sunday night for the week's run.

"UNDER THE LAW" IN PITTSBURGH.

Original Play with Plot Like That of "Within the Law" Acted There.

Allan Davis, a graduate of Professor Baker's class at Harvard and a native of Pittsburgh, produced his third dramatic venture at the Duquesne Theater, Pittsburgh, last week, the roles created by the Davis Stock company. Under the Law is the title of Mr. Davis's play, which deals with the inner majesty of the rules of society by which we live. Jim McGill, an orphan, saves $400 by constant toil. He is persuaded by the owner of the factory where he works to invest his savings; the owner then goes into bankruptcy, leaving his dupes to go mad with their misery. Jim's sister has contracted consumption in the same factory, and to help her he steals the $400 of which he was robbed from the factory owner. His sister dies and he spends four years in prison. Upon his release he intends vengeance against the judge who sentenced him and frames up a political deal to oust the judge, but after a talk with the judge Jim realizes that, faulty and defective as human law is, yet it still is a mighty reaching after the real justice of God and good. Corliss Giles as Jim carries the burden of the play. Dennis Hains impersonates the judge and Mary Hall the sister. The piece was enthusiastically received.

It is understood that although the idea of the play closely resembles that of Within the Law, the circumstance is only a coincidence.

NEW STOCK COMPANY IN OHIO.

Columbus, Ohio, has a new and successful stock company, which opened the season recently at the Grand Theater, in that city. Adra Ainslee, the leading woman, is a well-known stock actress, who has played in companies in New York, Philadelphia, Boston Louisville, Brooklyn and other large cities. Her last engagement was with the Greenpoint Players, of Brooklyn.

J. Maurice Sullivan, the leading man, has also had much stock experience, both in the East and West. He has been with many good road productions, including a season with Viola Allen in The White Sister.

Others in the roster are Eugene La Rue, [illegible] Long, Harry Wilgus, Robert Dalton, Millard Vincent, Marjorie Desmond, Minnie Remally, Isabel Cameron, and Joseph Walsh.

CHARLOTTE KRAUSE NOT TO WED.

Charlotte Krause, formerly a well-known member of the Pabst German Stock company, of Milwaukee, has verified the report that her engagement to a wealthy business man of that city, Herman C. Kletzsch, had been terminated. The expense of her trousseau and her trip to the United States as well as all other incidentals incurred in the preparation for the wedding are said to have been partly defrayed by the intended bridegroom. Paul Heine, her uncle, negotiated the settlement.

Miss Krause comes from one of the best known families in Berlin. She is the daughter of Herman Krause, a former military official. During the seasons of 1908 and 1909, she was the leading woman in the Pabst theater. Last year when Mr. Kletzsch took a trip abroad it was all but formally announced that he was to wed Miss Krause, who was then playing in a Berlin theater.

FRANK LA RUE IN MILWAUKEE

Frank La Rue, who is the leading man with the new Saxe Stock company, Milwaukee, which opened at the Saxe theater last Sunday afternoon, has long been a favorite on the stock stage. He has played the leads with some of the best known stock companies in the country. He was formerly leading man in Payton's Bijou Theater Stock company of Brooklyn, and has played leading roles and directed some of the biggest Broadway successes for the most important stock companies in the country. He has played leads in New Orleans, St. Louis and other large cities. Mr. La Rue has a fine stage presence, shows keen intelligence in his work and is earnest and forceful, it is said, and should prove a decided asset to the new company. He played the role of Reuben Warner in The Lost Paradise at the opening bill, and was highly successful.

STOCK NOTES.

The Orpheum Players, Philadelphia, presented Brewster's Millions last week to the usual capacity houses. William Ingersoll played Monty, Carolyn Gates, Peggy, while Walter Lewis, Wilmer Walter and Virginia Howell scored. Checkers this week.

In Pittsfield the Wm. Parke Stock company have been playing to capacity houses. Wallace Worley and Edith Luchett play the leads while George Hassell, Robert Middlemass, Robert Graves, Alice Harrington and Madeline Moore are favorites.

Florence Johnstone, leading woman of the stock at Evanston, Ill., has become a favorite with her audiences. The Charity Ball was presented last week and Seven Days is underlined.

Graham Velsey has joined Polis's Bridgeport Players. His work as Raymond in The Thief established him at once.

A daughter was born recently to Mr. and Mrs. Harry J. Fischer, of Springfield, Mass. Mr. Fischer has been a popular member of Poli's Stock company for two years, and now is located in Bridgeport. Mrs. Fischer formerly was Miss Beatrice Howarth, of Springfield.

Maude Leone has been engaged to lead the New Lyceum Theater Stock company in Los Angeles.

Philip Leigh, one of New York's most popular juvenile men, closes after a season of two years with Cecil Spooner Nov. 9.

Robert Le Soeur and Norma Winslow head the stock company at Stapleton, S. I.

Lola Fisher has joined the Alcazar Stock, San Francisco. She appeared with Zelda Sears in The Nest Egg for two seasons.

Alias Jimmy Valentine was produced by the Drama Players, Lowell, Mass., last week, with J. Anthony Smythe in the title-role. Constance Jackson, Isaac Dillon, Howard Sydney, and Grace Young gave capital support. Bert Young has joined the company.

Mrs. T. H. Winnett has leased to the Empire Theater, Providence, R. I., for an early revival, Dion Boucicault's famous play, The Octoroon. It will also be played at the Academy of Music, Jersey City, within a few weeks.

Adra Ainslee, who closed at Keith's Harlem Opera House a week ago, will play leads in a new stock organized by A. C. Dorner, to open in Columbus, Oct. 28.

Fred Hargraves joined the stock company at the Grand Opera House, Columbus, O., last week.

Oliver Morosco has leased the Lyceum Theater, Los Angeles, and will open this playhouse Nov. 24 with a stock company, which is to be engaged in New York, to produce high-class melodrama. The White Slave is announced as the opening, and Dick Ferris has been engaged as manager.

Niobe was presented by the stock company at the Princess, Des Moines, last week, Jessie Mueller receiving praise from the press.

Henrietta Vaders, well known and liked for many years as a stock actress, joined the Hathaway Stock company of New Bedford, Mass., last Monday and scored an immediate hit.

Under the management of Malley and Dennima, a stock company will open a season at the Savoy Theater, Fall River, Mass., beginning Nov. 19. Alias Jimmie Valentine will be the opening bill. Richard Thornton will be the leading man.

Dorothy Shoemaker closed her engagement with the Hathaway Stock company, New Bedford, Mass.

Madame X was cleverly presented by the King-Lynch Players at the Park Theater, Manchester, N. H., recently. Rose King is the title-role was excellent. Edward Lynch, as the husband, scored heavily. Others in the cast were: John G. Fee, Wexler Green, Albert Sands, Howard Benton, Charles Miles, Morton Stevens, Howard Schoppe, Edward O'Conner, Grace Dale and Henrietta Bagley.

Nana Bryant leading lady with The Liberty Stock Company, Oakland, Cal., is touring southern California, on a two weeks' vacation. She has just signed with Manager Bishop for another thirty weeks' engagement.

The Blue Mouse is revived by the St. James Stock, Boston, with Beth Franklyn, in the tile role. Theodore Friebus and Dudley Hawley appear as the lovers.

Manager Oliver Morosco is negotiating with Bertha Kalich to play the lead in Monckton Hoff's new drama, Panthea. She will be supported by the Morosco stock company.

The Third Degree was produced last week at the Liberty theater, Oakland, Cal., with Georgie Cooper as Annie Jeffries, and Landers Stevens as Brewster. This week Tully.

The Baker Stock, Portland, offered The Heir to the Hoorah last week. Robert Conners, Robert Wayne, Baker Moore, Alice Deming, Elizabeth Ross and Helen Strickland were well cast.

The Family Theater, formerly a motion picture house of Butte, Mont., will shortly reopen as the home of a new stock company.

RECENT ENGAGEMENTS

The dramatic department of the New England Conservatory of Music, Clayton D. Gilbert, director, reports the following recent engagements: Helen Conant, with Polly of the Circus company; Francesca Totoli, Bought and Paid For; Marguerite Rand, with Excuse Me (Western company); Fred Wallace, with Walker Whiteside company; Frank Harrington, with May Robson company; Harvey Collins, Russel Gilbert, Lillian Herbert, and Katherine Lilly, in vaudeville; Frances Woodbury, with Lindsay Morison Stock company; Alice Brady, with Little Women company; Henriette McDaniels, with John Craig Stock company; Jeska Swartz, with Boston Opera company; Marie Gjirtsen, with Berlin Opera company; Lida Wellmier, at Opera Comique, Paris; Carmen Ercell, with Count of Luxembourg company; Marion Wootten, with Officer 666; Bradford Kendrick, with Madame X.; Edith Barnes, with Boston Opera company; Alfred Clark, with William Park Stock company; Stowell Bancroft, with John Craig company; Charlotte Adams, with William Park Stock company; Florence MacKie, with Tantalising Tommy company; Hailey Myers, with Shepherd of the Hills company; Alice Hastings, in Kismet; George Bridenbaugh, with Thomson-Woods Stock company; Louise Langdon, with Cambridge Stock company; Florence Leech, with Lindsay Morison Stock company; Gertrude Coughlan, with Aborn Opera company; Robert Barkley, with Merry Widow company; Clinton Preston, in The Attack, with John Mason.

Oliver Morosco has engaged Clarence Handyside to support Laurette Taylor in Peg o' My Heart, when it has its first production in New York at the new Cort Theater, Nov. 25. Others engaged for this play are Emily Melville and Reginald Mason.

Thomas A. Wise has been engaged to play the First Grave Digger in John E. Kellerd's production of Hamlet, at the Garden Theater, Nov. 18.

The following engagements have been made for Snow White and The Seven Dwarfs: Frank McCormack, Arthur Barry, Donald Gallaher, Ada Boshell, Edward See, Madeleine and Marion Fairbanks, Jeannette Dix, Dorothy Preyor, Madeline Chieffo, Dorothy Farrier, Marie Stanley, Harry Burnham, Emmett Hampton, and a number of others.

John Cort has engaged Lois May for one of the principal parts in Ransomed.

John Junior has been engaged for the leading juvenile part in Never Say Die, which opens soon in New York with William Collier. Last season Mr. Junior was also with Mr. Collier and afterwards with Douglas Fairbanks in Officer 666, at the Gaiety.

For the coming production of Hamlet at the Garden Theater, John E. Kellerd announces the engagements of John Glendenning for King Claudius; Aubrey Boucicault for Laertes, and Douglas Ross for Rosenkrantz.

Ralph Campbell, who was with the White Squaw company last season, has been engaged by Harry March as juvenile man for the Nancy Boyer company. Mr. Campbell was initiated by the Battle Creek Order of Elks for the East Orange Lodge, No. 630.

Louise Rutter, who was leading woman for William Gillette, will shortly appear in a leading role in James Forbes's play, A Rich Man's Son. Lillian Sinnott is also engaged.

Miriam Clement, one of the best known of the younger English actresses has been engaged by Henry W. Savage to play the title part in the Eastern company of Every Woman.

William L. Thorne has been engaged by Charles B. Hanford as leading man for the R. D. MacLean, Charles B. Hanford, Odette Tyler and Marie Drofnah company. Mr. Thorne will play Cassius, Bassanio, Cassio and The Friar in Julius Cæsar, The Merchant of Venice, Othello and Romeo and Juliet, which will be the repertory of that organization.

Anne Sutherland, who created the role of Portia Perkins in Mary Jane's Pa at the Garrick Theater, New York, with Henry E. Dixey as the star, and has supported such other stars as Nat C. Goodwin and Mrs. Leslie Carter, has been engaged by John Cort for one of the important parts in Ransomed, a drama by Theodore Burt Sayre and Cleveland Rodgers. Robert Payton Gibbs, who was in the original cast of Madame X at the New Amsterdam Theater, has also been engaged by John Cort for an important part in the same play.

Walter Damrosch announces the engagement of Arthur Deagon for the part of Donnybrook and Alice Yorke for the role of Hildegarde in the new comic opera, The Dove of Peace.

Gustav Hartsheim and Emil Berla, two well known German comedians, have been engaged by Adolph Phillip for his production of Auction Pinochle which will open the new Fifty-seventh Street Theater on Tuesday, Nov. 12.

Gustav Hartsheim the well-known German comedian, late with Henry W. Savage, and Emil Berla, also a German comedian, have been engaged by Adolf Philipp for the leading comedy parts in Auction Pinochle, which Adolf Philipp has adapted for the American stage from the French musical comedy, Une Partie de Cartes, by Paul Herve and music by Jean Briquet. It will be produced for the first time on Tuesday, November 12, 1912, in Mr. Philipp's new little theater in East Fifty-seventh Street.

John E. Kellerd announces that he has engaged Amelia Gardner to play Queen Gertrude in his Garden Theater production of Hamlet, opening Nov. 18. Miss Gardner will also play Jocasta to Mr. Kellerd's Œdipus at special matinees.

George La Guerre and Guineo Socola have been engaged by John Cort for important parts in Theodore Burt Sayre and Cleveland Rodgers's drama, Ransomed, which will have an early production.

MRS WILLIAM LAIMBEER INHERITS ESTATE.

Mrs. William Laimbeer, wife of the former husband of Clara Bloodgood, the actress who committed suicide in Baltimore in 1907, has inherited $12,379.73 from the estate of her mother, Mrs. Effie M. Schenck. The present Mrs. Laimbeer was divorced from Captain Charles Glen Collins in 1907.

ADELE BLOOD SUES HUSBAND

Adele Blood, the well known actress, who played the leading role in Everyman, has filed a petition in a Louisville, Ky., court charging her husband, Edward Davies, with desertion, and asking for an absolute divorce.

DEATH PREVENTS APPEARANCE.

The sudden death of Valerie Bergere's father prevented her from appearing in her sketch, His Japanese Wife, at Keith's, Columbus, O., last week, but she will return here in a few weeks.

LETTER LIST

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WOMEN.

Aug, Edna, Marie Atherton.
Brown, Ann, Mabel Bennett, Pauline Boyes, Alice Bradley, Edna Brothers, Louise Beaudet, Grace Beaumont, Barbara Brown, Ella Baker, Helen Bourne, Mrs. Clarence Bennett.
Cecil, Mary, Kalene Carter, Alberta Claire, Mrs. Wm. Clifton, Ollie Cooper, Leslie Curtis, Mrs. Henry Chesterfield, Georgia Caine.
De Vere, Madge, Dora Davis, Vesta De Becker, Elizabeth De Witt, Mrs. Adam Dockray, Irene Douglas, Madge Deakin, B. Domon, Mrs. Stan. Deacon.
Earl, Linda, Pauline Emerson, Edna Egbert.
Fields, Marguerite, I. Frost, Mrs. Barney Fagan, Mabel Frengear, Mariana French.
Gillette, Carmen, Bertha Galland, Caroline Greenfield.
Haswell, Percy, Mary Hamilton, L. Holmes, Evelyn Hope, Duckie Holmes, Edith Hardlow, Elsie Hitz, Mary Harrington.
Jones, Mrs. Chas.
Kingsbury, Lillian, Hasel Kirke, Etta Kendall.
Long, Jeanette, Mildred Lowell, Sallie Leon, W. Lewis, Eugenie Laird, Gladys Lanigan, Dorothy La Mar, Mrs. Jacob Litt.
Macdonald, Mrs. R., A. A. Mackay, Eva McLennon, Anna P. McFarland, Martha McGraw, Nichols, Ada.
Odell, Maude, Mazie Oliver.
Perry, Hattie, Mrs. Leon Polochet.
Russell, Virginia May Rupert, Ada Rehan, Cecile Ryan, Elizabeth Rathburn, Dorothy Rogers, Louise Royce.
Scott, Lillian, Maude Shaw, Carrie T. Snyder, Grace Scott, Pearl Seward.
Trenhen, Rose, Mae Thompson, Eva Taylor.
Villans, Florence, Adele Vaughan.
Ward, Alice, Leah Winslow, Winifred Wilton, Lottie Williams, Olive West, Georgia Woodthorpe, Ethel Westley.

MEN.

Alton, Theo., Wm. A. Andrews.
Bauer, Arthur, Ernest Bank, John A. Booth, Robert Brister, Julian Barton, Henri Baron, Cecelia, Fred, Francis Conlan, Wm. Cole, Wm. Conklin, Jos. Conyers, Frank Cosgrove, Billy Cohan, Emmet Corrigan, Arthur Carleton.
Dyer, Wm., Harry Davies, John D'Armond, John Dunton, Harry Dickenson, Fred Du Bois.
Ely, W. E., Thos. D. Evans, Chas. Emerson, Edward Ewald, T. Willis Evans.
Fletcher, W. W., Chas. Fitz, Douglas Fairbanks, Jules Ferrar, Robert Francis, Jos. Fitzpatrick.
Gill, Chas. L., John S. Grieves, Norman Gray, Chas. E. Gane.
Heritage, Clarence, N. Hackett, Holland Hudson, Macklyn, Hall, R. H. Handoll, J. Roland Hogue, Mr. Henry, Geo. B. Hunt.
Jones, Chas., Fred James.
Knapp, Larry, Tom Killilea, Jack W. Kett, Jos. King, Geo. B. Kerr.
Lacy, Harry, F. C. Le Readu, David H. Lindley, Bill Lother, Warren Lombard, Arthur Leslie, L. London, Gustave Laders, Dave London, Geo. Lemingwell, Frank Leaf, Al. Lavay.
Moore, F. W., Langdon Mitchell, John B. Mack, Donald Mackenzie, Harold Mann, Edmund Mortimer, Ezra T. Mathers, David Murray, Frank Munnell, Corbett Morris, O. D. McIntyre, Ellis McClellan, Elmax McCann, Eugene MacGregor, Wm. McGrath, John McFarland, Joe McCarthy, J. R. McCann, R. D. MacLean, Nichols, Jos., Jack Nalon, Jack Norworth, Oliver, Clarence.
Patton, Frank, Frank Pollock, Jack Pendleton, Roger, Wilfred, Wm. Roberts, Jas. B. Roth, Benj. Roberts, Geo. Rosener, Woodford Ray, Harrison Russell, Wm. F. Riley, John Row, Chas. Ross.
Scott, Geo. W., L. G. Sweet, Matt Smith, L. Spaulding, Louis Stevenson, W. T. Slawson, Lynes Sterling, Robert Soul, John M. Stahl, Arthur Sheldon.
Trevor, Vaughan, H. W. Taylor, Chas. A. Taylor.
Van Dyne, Chas., J. L. Vernon, Ben Vernon.
Williams, F. C., Edgar S. Warner, Fred Williams, Fred Wolider, Edgar Wolff, W. D. Wiles, Chauncey Ward.

SPECIAL SPECIAL SPECIAL

THE ANNUAL NUMBER, 1913

OF

THE NEW YORK DRAMATIC MIRROR

SPECIAL SPECIAL SPECIAL

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

MONTGOMERY.—GRAND: Madame Sherry Oct. 24; large audience. Traveling Salesman 25; good house. Louisiana Lou 26; two large audiences.

SELMA.—ACADEMY OF MUSIC: Traveling Salesman Oct. 23; good business. Louisiana Lou 25; large audience. Miss Nobody from Starland 28. Maude Adams 16. Pink Lady 20.

TUSCALOOSA.—AUDITORIUM: Traveling Salesman Oct. 25; fair house.

ARKANSAS.

TEXARKANA.—GRAND: Dixie Minstrels Oct. 21; poor performance. Get-Rich-Quick Wallingford 4. Krvis's Band 2.—ARENA: Ringling Brothers' Circus 22; capacity. 101 Ranch 11.

FORT SMITH.—NEW: Maude Adams in Peter Pan opened regular season Oct. 23; S. R. O. Naughty Marietta 30.

CALIFORNIA.

SAN FRANCISCO. — COLUMBIA: Woman ended Oct. 26; good business. Julius Hittings opened 27.—ALCAZAR: Man from Home, with Maude Fealy and James Durkin, 21-26; business good.—COURT: Rose of Panama was replaced by Holbrook Blinn in Romance of Underworld 21-26.—SAVOY: In Old Kentucky 21-26. Kolb and Dill in Lonesome Town 28-9.—ORPHEUM: Joseph Jefferson. Felice Morris in 1999. Empress Columbia Park Boys 21-26.—PANTAGES: Mercedes. Drews. Ben Ali Troupe 21-26. A. T. BARNETT.

OAKLAND.—MACDONOUGH: Lambardi Opera co. Oct. 20-22; fine attendance.—LIBERTY: Landers Stevens and Georgie Cooper in Third Degree 21-27; capacity.—COLUMBIA: Harry Bernard in Two Old Sports 20-26; attendance fair.—ORPHEUM: Fine vaudeville 20-26, with Ethel Barrymore headlined; biggest hit of season; S. R. O.

COLORADO.

DENVER.—BROADWAY: Rainey pictures moved up from the Tabor Oct. 27-2. Valeska Suratt had been expected to remain for ten days, but at last moment it was found impossible to shorten the time allotted to San Francisco, so Kiss Waltz closed end of week. Walker Whiteside in Typhoon 4-10.—TABOR: Rosary 27-2. Baby Mine 3-9.

CONNECTICUT.

BRIDGEPORT.—POLI'S: Sherlock Holmes Oct. 28-2 gave good opportunities to A. H. Van Buren; business was tremendous. Rose of Rancho 4-9.—LYRIC: Three of Us 28-2 was typical of the Eleanor Cleveland Stock co.'s abilities and excellent performances resulted. Charley's Aunt 4-9.—PARK: Concert 28; fair business. Freckles 29, 30; fair business. Gay Masqueraders 31-2. Million 5. Bowery Burlesquers 7-9. W. P. HOPKINS.

WILLIMANTIC. — LOOMER: P. Paul-Marcel in L'Abbe Constantin (return) Oct. 26; large audience. Sarah Bernhardt pictures 31. Madame X 7.

WATERBURY. — JACQUES: Poli Stock co. in Time, Place and Girl Oct. 28-2; filling the house.

NEW BRITAIN. — RUSSWIN LYCEUM: Freckles Oct. 28; good patronage. Madame X 5. Million 7.

MIDDLETOWN. — MIDDLESEX: Million 8. Sousa's Band 11.

GEORGIA.

ROME. — ARENA: Howe's London Shows Oct. 28; capacity.

ILLINOIS.

AURORA. — GRAND: Tillie's Nightmare Oct. 23; fair business. Chauncey Olcott 26; good business. Madame Sherry 27; good business. Thomas's Orchestra 29; S. R. O. Common Law 31. U. T. C. 3. Shepherd of Hills 5.—FOX: Marx Brothers' Big Beauty Revue 24-27; capacity. Adams and Guhl's Comedy co. 28-3; capacity.

ALTON. — TEMPLE: Power Behind the Throne Oct. 27; fair business. Putting It Over 3. Modern Eve 8. Naughty Marietta 10. McFadden's Flats 21. Goddess of Liberty 28.—HIPPODROME: S. R. O. with vaudeville and pictures. Pearl Brothers and Burns, and Clifton and Carmen 21-26.

BLOOMINGTON.—CHATTERTON: Divorce Question Oct. 23; good business. Chauncey Olcott 24; big business. Putting It Over 25; fair business. Margaret Anglin in Green Stockings 26; good business.

DECATUR. — POWERS: Chauncey Olcott Oct. 22; good business. Margaret Anglin in Green Stockings 23; good business. Nell Vernon in Stronger Love 24. S. H. Dudley in Dr. Bean of Boston 26. Divorce Question 27.

DIXON.—OPERA: Common Law Oct. 23; capacity. Photoplays and vaudeville to good business 24-26.—FAMILY: Vaudeville and pictures to good business 21-27.—PRINCESS: Pictures to good business 21-26.

ELGIN. — GRAND: Vaudeville Oct. 28-30. Bill Dooley, College City Quartette, Lew Welch, Karl W. B. Perry; good business. Four Marx Brothers 31-3.

QUINCY.—EMPIRE: Oscar Cook Stock co. Oct. 20-1 (except 27); good houses. Plays: Just Plain Molly, Grit the Newsboy, Dora Thorne, Common Law 27; good business.

STREATOR. — PLUMB: Putting It Over Oct. 24; business good. Everybody's Doing It 27; large attendance.

MORRISON.—AUDITORIUM: House of a Thousand Candles Oct. 23; fair business.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE: Shepherd of the Hills pleased fair house Oct. 24. White Slave 25, 26 drew well. Sousa's Band 28; good business. Newman Lecture 29; fair house. Freckles 31. Coburn Players 1, 2.—AUDITORIUM: Wright Huntington Stock co. in Bachelor's Romance 21-27, and Mary Jane's Pa 28-3; good business.

HAMMOND.—THEATER: Shepherd of Hills Oct. 27; good house.—ORPHEUM: Round's Merri Musical Maids 20-23. Menlo Moore's Summer Girls and Retribution 24-27; S. R. O. Bunty Pulls the Strings 20. Common Law 24. Ela Zaz Alley 30. Busy Izzy Dec. 3.

AUBURN.—HENRY'S OPERA HOUSE: K. K. K. Repertoire co. Oct. 30-5; fair business. Kibble's U. T. C. 15; light business. Loop the Loop 17; fair business. De Rue Brothers. Minstrels 31.

MICHIGAN CITY.—ORPHEUM: Jewel Girl Oct. 24-27; fair business. Golden Gate Girls 28-30; good houses. Circus Day pictures 31-2. Shepherd of Hills 3.

FRANKFORT.—BLINN: Royal Slave Oct. 25; good house. Sunny Side of Life 4. Shepherd of Hills 7.

ANGOLA. — CROXTON OPERA HOUSE: Shepherd of the Hills Oct. 21; packed house. De Rue Brothers' Minstrels 5.

WABASH.—EAGLES': Freckles Oct. 21 fairly pleased S. R. O.

IOWA.

DUBUQUE.—GRAND: George Evans's Minstrels Oct. 24; excellent business. Thelma 27 drew well. Fortune Hunter 30. Beverly 1. House of a Thousand Candles 3. Donald Brian 4. Thomas W. Ross 10. Light Eternal 17, 18. Fiske O'Hara 19. U. T. C. 20. Emma Calve 21.—MAJESTIC: Six O'Connor Sisters, Snyder and Buckley, Rogers and Wiley, Madge and Kerry, Anita Bartling, La Valle 21-23. Stellman's Live Teddy Bear Troupe, Pauline Fletcher, Georgia Trio, Swisher and Evans, Four Herculanos Sisters. Allegro 24-27; good business. Rose Naynon's Birds, Margo and Hunter, R-A-G Trio, Sherman and McNaughton, Haney and Long, Leavitt and Dunsmore 27-29.

FORT MADISON.—EBINGER GRAND: Twelfth Night Oct. 8 pleased fair house. My Dixie Girl 13 pleased fair house. Sherman-Kelly Stock co. 14-19; small houses. Officer 666 20 pleased full house. Putting It Over 21; good house. Howe's pictures 24. Common Law 28. Evans's Minstrels 30.—ARENA: Hagenback and Wallace 10; good business.

DAVENPORT.—BURTIS OPERA HOUSE: George Evans's Minstrels Oct. 26, 2; large audiences. Margaret Anglin in Green Stockings 30. Country Boy 2. Common Law 3. Thomas W. Ross in Only Son 9. Everybody's Doing It 10. U. T. C. 15. Richard Carle and Hattie Williams 16. Naughty Marietta 17.—GRAND OPERA HOUSE: Pictures 27-2.

BURLINGTON.—GRAND OPERA HOUSE: George Evans Oct. 29. Common Law 31. Modern Eve (return) 2. Everybody's Doing It 3. Prince of To-night 9. U. T. C. 10. Divorce Question 16.—GARRICK: Little Miss Mix Up, with Johnny and Ella Galvin, 28-30.

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DAVENPORT.—BURTIS OPERA HOUSE: George Evans's Minstrels Oct. 26, 2; large audiences. Margaret Anglin in Green Stockings 30. Country Boy 2. Common Law 3. Thomas W. Ross in Only Son 9. Everybody's Doing It 10. U. T. C. 15. Richard Carle and Hattie Williams 16. Naughty Marietta 17.—GRAND OPERA HOUSE: Pictures 27-2.

BURLINGTON.—GRAND OPERA HOUSE: George Evans Oct. 29. Common Law 31. Modern Eve (return) 2. Everybody's Doing It 3. Prince of To-night 9. U. T. C. 10. Divorce Question 16.—GARRICK: Little Miss Mix Up, with Johnny and Ella Galvin, 28-30.

FORT DODGE.—PRINCESS: Oscar Starr, Obermans, Empire State Quartette, La Belle Carmen, Sherman and McNaughten, Helene Hardy Oct. 21-26; capacity. Modern Eve 28; immense business.

CLINTON.—THEATER: Modern Eve Oct. 23; capacity. George Evans's Minstrels 25; good business.—FAMILY: Vaudeville 20-24. Little Miss Mix Up 24-27; business good.

WATERLOO.—THEATER: Modern Eve Oct. 25; capacity. Graustark 26; business fair. Frank Long Stock 28-1 (except 1). Margaret Anglin 1 in Green Stockings.

GRINNELL.—COLONIAL: Graustark Oct. 22; small house.—HERRICK CHAPEL: Benjamin Chapin in Abraham Lincoln; excellent monologue, to large audience 25.

KANSAS.

HUTCHINSON. — HOME: Arab Oct. 21; good business. Gilmore Brown in Prisoner of Zenda 22; fair business. Rosary 23, 24; good business. Secret of Susanne, by Chicago Opera co., 25; splendid house.—CONVENTION HALL: Alias Jimmy Valentine 23; good house; George Irving in title-role scored. Marine Band 1. Girl from Rector's 9.

WICHITA. — CRAWFORD: Alias Jimmy Valentine Oct. 24; good business.—LYCEUM: Wolfe Stock co. in Girl of Golden West 21-26; capacity.—PRINCESS: Hickney Brothers, Whyte, Pelzer and Whyte, Belding and Alexander, Craig and Overhalt, Von Dell 21-26; business good.

FORT SCOTT. — DAVIDSON: Kalinowski Brothers, Alice Robinson, Ricci's Saxaphone Quartette Oct. 21-23. Helf and Eckert, Francis and Doulta, Wolf and Zadella 24-26; best business of season.

LAWRENCE.—BOWERSOCK: Alias Jimmy Valentine Oct. 25; fair house. Neil O'Brien's Minstrels 26; good house. Walker Whiteside in Typhoon 28; good business.

KENTUCKY.

LOUISVILLE.—Get-Rich-Quick Wallingford was highly successful at Macauley's Oct. 21-23. John Webster was acceptable in name part. He Fell in Love With His Wife 24-26; was acted by a strong co.; beautifully staged and drew well. Madame Sherry 28-2. Whirl of Society at Shubert's Masonic 22, 23; capacity. Bernard Daly finished the week in Dion O'Dare. Little Women 28-2.—KEITH'S: 20-26 offered Doc O'Neill, Lora, Smythe and Hartman, Britt Wood, Rials, Minna Amato, and Right Elliott Savonas.—Billy W. Watson and Girls from Happyland were at Gayety 21-26, and Follies of the Day at the Buckingham.—Dave Lewis in Don't Lie to Your Wife was at Walnut Street 21-26; good business. Great Divide 28-2.—ITEM: The alternating system of high-class attractions at standard prices, and those of the co-operative circuit at popular prices has been abandoned at the Shubert, and none but standard price cos. will appear at that house in future.

PADUCAH.—KENTUCKY: James S. Garside Stock to good patronage Oct. 21-24. McFadden's Flats 25; poor business. Get-Rich-Quick Wallingford 26; fine business. Mutt and Jeff 29; good business. Garside Stock 28-2. Common Law 5. Rose Maid 8.

OWENSBORO. — GRAND: Mutt and Jeff Oct. 24; good business. Get-Rich-Quick Wallingford 25; fair business.

BOWLING GREEN. — OPERA HOUSE: Wizard of Wiseland Oct. 24; fair business; poor co.

LOUISIANA.

NEW IBERIA.—ELKS': Goose Girl Oct. 20; fair house. Smart Set 21; small attendance. Lebarge Musical co. 22; big house. Confession 23; largest house of season. Olive Vail in Miss Nobody from Starland 26; good house.

SHREVEPORT. — GRAND OPERA HOUSE: Naughty Marietta Oct. 17; good business. Man's Game 20. Quaker Girl 3. Rose Maid 4. Get-Rich-Quick Wallingford 5.

MAINE.

BATH.—DREAMLAND: Detson and Gordon, Getchell and Medora, and photoplays drew large houses Oct. 21-26. Manchester Brothers and photoplays 28-30.—ALAMEDA: Merchants' and Manufacturers' Exposition with vaudeville drew well 22-30; bill showing H. F. Blaney, Victorine and Zolar, Musical Lamoines, Armory McLellan and Dog, Paul Harris, Rhodes and Adams.

PORTLAND.—JEFFERSON: Alice Lloyd in Little Miss Fix-It Oct. 21, 22; fair houses. Taylor Stock co. 28-2.—KEITH'S: Stock co. presented Green Stockings 21-26. The new leading lady, Frances McHenry, was well received.—PORTLAND: Five Musical Lassies, Paizin Brothers, Arthur Hinds, Manchester Brothers 28-2; crowded houses.

BRUNSWICK. — CUMBERLAND: Taylor Stock co., with Harry Moore, Oct. 21-26; excellent co.; large houses. Plays: In Arizona, Blind Girl, Deserted at the Altar, Regeneration, When Hearts Are Trumps, Old Clothes Man, Colleen Bawn, Yankee Doodle Detective, Sousa's Band 22.—PASTIME: Pictures and vaudeville 21-26; large houses.

LEWISTON.—EMPIRE: Paul Marcel Oct. 18 (return); big business. Alice Lloyd in Little Miss Fix-It 24; good house; Lionel Walsh and Pauline De Lorme also scored. Aborn Opera co. in Bohemian Girl delighted packed house 28. Madame Butterfly 5. Little Boy Blue 13.

BANGOR.—OPERA HOUSE: Bohemian Girl Oct. 25, 26; good audiences. Taylor Stock co. 4-13. Little Boy Blue 14. Butterfly on Wheel 15, 16.

MARYLAND.

CUMBERLAND.—MARYLAND: Vaudeville and pictures to large houses Oct. 21-25. Mutt and Jeff 26; two large houses; highly amused. Aborn Opera co. in Bohemian Girl 28. Vaudeville and pictures 29-2.

ANNAPOLIS.—COLONIAL: Carleton Sisters Oct. 28-2 in Wedded and Parted, Tiger and Lamb, Convict and Girl, Blackmailers, Cowboy Sheriff, Just Plain Molly, Struggle for Life; good business.

MASSACHUSETTS.

NEW BEDFORD. — THEATER: McPhee and Hill, De Grace and De Paul, Kennedys, Charles Lombard Oct. 28-30; capacity. Boston Symphony Orchestra delighted large audience 29. Mayos Steve White, Tomasson 31-2. Butterfly on Wheel 6. Blanche Ring 7. Sousa's Band 19. Little Boy Blue 20.—HATHAWAY'S: Stock co. in Man from Home 28-2; business shows no abatement. Nance O'Neil, supported by stock co., in Magda 4-9.—VIEW'S: Mysterious Maids, Gouin Brothers, Baife O'Rielly, McAvoy and Brooks 28-30; crowds. Gene and Arthur, Kyloobois, Marion de Beauclaire, Christies 31-2.—ORPHEUM: Featured picture 28-30; showed Sarah Bernhardt in La Tosca. Gene and Arthur, Marion de Beauclaire, Mae Ellen Bowers also. Tomax and Geneva, Little Buster and Martin 31-2.

FALL RIVER.—SAVOY: Paul Marcel in L'Abbe Constantin Oct. 29; excellent attendance.—ACADEMY: Fiddler and Shelton, Feree and Williams, Tossing Austins, Texas Tommy Dancers, Herman Lieb, Blake and McDonough, Evelyn Clark, Shatella 24-30; S. R. O.—PREMIER: Four Royal Vocalists, Mexican Herman, Willie Smith, Wesley's Sea Lions, Browns, Foster and Williams 24-30; S. R. O.—BIJOU: Castilucci's Band, Windeld and Smith, Ali Rajah, Eula Heritage, Ford Brothers, Three O'Connor Sisters, Casey and Smith, Teresa Maridor, Wellington and Beauvis 24-30; good bill.

LOWELL.—OPERA HOUSE: P. Paul Marcel co. Oct. 30; fine house. Blanche Ring 4. Aborn Opera co. in Madame Butterfly 8. Little Boy Blue 12.—MERRIMACK SQUARE: Merrymakers, Harry Curley, Francis Goodale, Heath and Kennedy 28-2; packed houses.—KEITH'S: Ma Belle Carter and Waters, Dave Rafael, Babe Dickinson, Mills and Moulton, Woodward's Novelties, Marie Dressler, Four Prevosts 28-2; good houses.—PLAYHOUSE: Drama Players in Alias Jimmy Valentine 28-2; large houses.—ACADEMY OF MUSIC: Marie Horton and Unholts Brothers 28-2; good houses.

SOUTHBRIDGE. — BLANCHARD'S: Whiteside-Strauss Stock co. Oct. 28-2; good business; Will Strauss deserves special mention and is well supported. Plays: Parish Priest, End of Trail, Shepherd of the Hills, World and the Women, Switchman's Daughter, Under Southern Stars, Slave of the Mills, The

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ATHOL.—ELLSWORTH OPERA HOUSE: Dark Oct. 21-26.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE: Blanche Walsh in Resurrection photoplay Oct. 16, 17; fair business. Human Hearts 26; fair business. Littlest Rebel 30. Third Degree 4. Joe Marks Stock co. 11-16. Divorce Question 25. Pollard's Lilliputians 27.

COLDWATER.—TIBBITS: Howe's pictures Oct. 28; capacity. Sousa's Band 1. De Rue Brothers' Minstrels 6. Barsolt Concert 15. Faust 16.

MINNESOTA.

DULUTH.—LYCEUM: Sousa's Band Oct. 20; full house. Le Brun Grand Opera co. 25, 26; well-filled houses. Ready Money 26. Gilbert and Sullivan co. 28-30.

WINONA.—OPERA HOUSE: Fortune Hunter Oct. 26; good house. Billy S. Clifford in Girl, the Man, and the Game 27; large audience. Spring Maid 2.

FARIBAULT.—THEATER: Fortune Hunter Oct. 21; packed house. Graustark 28. Billy S. Clifford 29.

MISSISSIPPI.

JACKSON.—CENTURY: Al. G. Field's Minstrels Oct. 21; S. R. O. Fiske O'Hara 30. Madame Sherry 1. Mrs. Wiggs 3, 4. Get-Rich-Quick Wallingford 9. Louis Mann 11. Mutt and Jeff 12. Maude Adams 15. Alma, Where Do You Live? 18. Heart Breakers 20. Primrose and Dockstader 30.

GREENVILLE.—GRAND: McFadden's Flats Oct. 21; fair house. Al. G. Field 23; packed. Fiske O'Hara 1.

MISSOURI.

JOSEPH.—TOOTLE: Neil O'Brien's Minstrels Oct. 24; one of best ever seen here; crowded business. Walker Whiteside in Typhoon 30, 31.—LYCEUM: Country Boy 27-29. Secret of Suzanne 30. Maud Powell 7.—LYRIC: William Grew announces a change. Instead of complete plays his stock co. will give thirty-minute tabloid plays with moving pictures.

HANNIBAL.—PARK: Lyric Opera co. in Wedding of the Twins Oct. 21; fair house. Mike in Janitor Jim 30, 31. George Evans's Minstrels 1. Modern Eve 3.

LOUISIANA.—BURNETT-BUELL: Power Behind Throne Oct. 29; excellent business.

MONTANA.

BUTTE.—BROADWAY: Dustin Farnum, with Mary Miles Minter as Littlest Rebel to capacity Oct. 25. Baby Mine 24; fair business.

NEBRASKA.

LINCOLN.—OLIVER: Neil O'Brien Minstrels Oct. 21; good business. Goddess of Liberty 24; good business. Bird of Paradise, with Bessie Barriscale and Guy Bates Post, 25, 26; three good houses.—ORPHEUM: George Bimondet, Sydney Shields, Martin Johnson, Pauline Moran, Mrs. Gene Hughes, Chris Richards, Van Brothers 21-26; capacity.—LYRIC: Vaudeville and pictures; capacity.

FREMONT.—LARSON: Goddess of Liberty Oct. 28; fine business. Wolf 31. Officer 666 5.

NORFOLK.—AUDITORIUM: Goddess of Liberty Oct. 26; good business. Eva Lang 4. Naughty Marietta 29.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Dancing Kennedy, Hush Jean, De Grace and De Paul, pictures Oct. 24-26. Aborn Grand Opera co. in Il Trovatore 30: capacity.—ORPHEUM: Glasco and Glasco, Alex Wilson, McKirey and Brooks, pictures 21-26; good business.—LYRIC: Rickards and De Winters, Maud Scott, Georgiana La Tour, pictures 21-26; good business.—STAR: Pictures to big business 21-26.

MANCHESTER.—PARK: King-Lynch Players gave excellent presentation of Madame X Oct. 21-26. Dictator 28-2. Man of the Hour 4-9.—AUDITORIUM: La Petite Revue, Johnnie Geiger, Armstrong and Ford 28-30; well received.

NEW JERSEY.

JERSEY CITY.—MAJESTIC: He Fell in Love with His Wife Oct. 28-2; fair patronage; clever play by very good co. Over Night 4-9.—ORPHEUM: Orpheum Players in splendid presentation of Third Degree 28-2; large business. Girls 4-9.—ACADEMY OF MUSIC: Academy Stock co. in Tennessee's Pardner 28-2; capital performances; S. R. O. Dr. Jekyll and Mr. Hyde 4-9.—MONTICELLO: Fine business and clever bill 28-2 by Rosener-Hillman Players. Lemay Sisters, Gilmore, Kinky and Gilmore, George Morton, Marsh Craig, King Musical Trio, Densmore and Cantor, Eddie Howard.—KEITH'S: House crowded for vaudeville and pictures.—BON TON: New pictures every day and a change of vaudeville twice a week, with house packed all the time. WALTER C. SMITH.

CAMDEN.—TEMPLE: Philadelphia Orchestra Oct. 26; large audience. Eugene Hall Stock Players presented White Sister 28-2; packed houses. In leading roles were Jane Lowe, Richard Barrows, John Adair, Ada Lyton Barbour, Dana Rowland, Clara B. Hubner, Richard Marsden, and Ben Hallield.—BROADWAY: Keith's Vaudeville 28-2; capacity.—COLONIAL: Photo plays.—ITEM: Manager Hall is negotiating with De Forrest Dawley to return for leading roles.

ELIZABETH.—PROCTOR'S: Three Romans, Tanner and Porter, Anton Zinka and Dogs, Reed Twins, Frazier, Bradley and co., Le Blair Oct. 28-30. Claude Golden, Rose and Montrose, Warren and Frost, Juggling Johnsons, Dorothy Meather, Lyon and Howard 31-2; good business.—BROAD STREET: Bernhardt pictures 26-28; fair business.—GAIETY: Vaudeville and pictures 28-2; good business.

BURLINGTON.—AUDITORIUM: Five Musical MacLarens and Miss Bell, Fred and Annie Pelot, Benkert and Reed, Dilks and Wade, Kennedy and Farley Oct. 24-26; excellent patronage. Films of Sarah Bernhardt as Queen Elizabeth pleased good business 28. Vaudeville and pictures 2 and 4.—MAJESTIC: Photoplays.

PATERSON.—OPERA HOUSE: The stock players presented Man's World Oct. 28-2; good houses. Way to Kenmare 4-9.—LYCEUM: Dingbat Family 28-2; fair houses.—EMPIRE: Daniels 28-30 and Rose Ardell 31-2 drew well.—ORPHEUM: High Life in Burlesque 28-30 and Bohemians 31-2; good houses.

BRIDGETON.—CRITERION: Charles K. Champlin Oct. 28-2 in Mills of the Gods, What Happened to Jones, Alias Jimmy Valentine, Runaway Wife, Arizona, Price Women Pay, Reformer, Deep Purple; capacity.

WESTFIELD.—THEATER: Moving pictures; capacity.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: David Warfield in Return of Peter Grimm Oct. 25, 26; capacity. Fatal Wedding 28, 29, with Geraldine Russell in lead, drew largely. With this attraction the booking of popular-priced co-operative cos. will be discontinued at this house. Henrietta Crosman in Real Thing 1, 2. James T. Powers 4.—EMPIRE: Clark's Runaway Girls 28-30; packed houses. Dave Marion's Dreamland Burlesquers 31-2; overflow audiences. Al. Reeves's Beauty Show 4-6.—PROCTOR'S: Tremendous business 28-2, with Sarah Bernhardt in photoplay, Queen Elizabeth; Jessaline Rodgers, and Hines and Remington featured.—ITEM: Ben Franklin has booked the Metropolitan Opera co. in La Boheme at the Hall 12. GEORGE W. HEMSTOCK.

BUFFALO.—STAR: Littlest Rebel, with William Farnum, Boots Wooruter, and David Landau, played successful week Oct. 28-2.—TECK: Annette Kellermann to capacity 28-2.—MAJESTIC: Rollicking Shannon, with John O'Donnell, to capacity 28-2.—SHEA'S: S. Miller Kent, White and Perry, Herman Timberg, An Opening Night 28-2; S. R. O.—GARDEN: Robie's Knickerbockers 28-2; large houses.—LAFAYETTE: Queens of the Follies Bergere 28-2; good houses. J. W. BARKER.

GLOVERSVILLE.—DARLING: Officer 666, with Gladden James in lead; capacity Oct. 24. Trail of Lonesome Pine 28; big audience; Elizabeth Lowe scored hit, while James Vincent, Jack Pendleton, Frank Berry, Thomas Morrison, and Eva Beaton deserve mention. Jas. Robertson in Passing of the Third Floor Back 26; big business. Baby Mine 7. Fortune Hunter 11. Lion and Mouse 12. Common Law 14. Excuse Me 15.

ELMIRA.—MOZART: Dickens Scrooge, Michael Brothers, Jules Harrison, Roldens Oct. 28-30; large houses.—MAJESTIC: Darrows, Musical Cuttys, Harner-Smith Trio, and Daniel Ryan 28-2; splendid business.—FAMILY: Willis Comedy co. in At Atlantic City 28-2.—COLONIAL: Motion pictures 28-2.

NEWARK.—OPERA HOUSE: Lyric Stock co. Oct. 21-27; business good. Plays: Chimes and Sunshine, Peacemaker, My Old Kentucky Home, Camille, Queen of the Ranch, Coffee Chums, Lion and Mouse 1; good business. Baby Mine 14.

BATAVIA.—DELLINGER: Lion and Mouse Oct. 25; good business. Allen's Musical co. 28-2 in King Kokomo. Man Behind, Mr. Plaster of Paris, At the Winter Garden, Girl from Chili, Tatters in Fairyland, McFee's Matrimonial Bureau; good business.

NEWBURGH.—ACADEMY OF MUSIC: Kirk Brown Stock co. Oct. 28-2 in Wife Rattles, Brown of Harvard, Camille, Typhoon, Two Orphans, Northern Lights, Oliver Twist; crowded houses. Rose Maid 4.

SYRACUSE.—EMPIRE: Alla Nazimova in Marionettes; attracted well; Oct. 28, 26. Rich Man's Son; light business; 28-30.—PANTAGES: Easy Money drew fairly 24-26. Beauty, Youth and Folly; good business; 28-30.

GLENS FALLS.—EMPIRE: Passing of Third Floor Back Oct. 24; good business. Trail of Lonesome Pine 28; business good. Howe's pictures 2. Rose Maid 7.—PARK: Vaudeville 28-2; good business.

JOHNSTOWN.—GRAND OPERA HOUSE: Mutt and Jeff Oct. 22; S. R. O.; Glenn Wilts won instant favor; her singing being especially good. Howe's pictures 31.

OLEAN.—OPERA HOUSE: Angeles Oct. 28; large house. Alma, Where Do You Live? 29; good business. Mutt and Jeff 13.—GRAND: Vaudeville 28-2; large attendance.

SCHENECTADY.—VAN CURLER OPERA HOUSE: David Warfield Oct. 24; capacity. White Squaw 4-6. Howe's pictures 7.

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GENEVA.—SMITH: Bought and Paid For Oct. 25; good house. Passing of Third Floor Back 30. Lion and Mouse 31.

HERKIMER.—GRAND OPERA HOUSE: Mutt and Jeff Oct. 24; S. R. O.

ITHACA.—LYCEUM: Bought and Paid For 9. Officer 666 12.

OHIO.

EAST LIVERPOOL.—CERAMIC: Excuse Me Oct. 25; good business. Bell Hop 28. William H. Crane in Senator Keeps House 8. Madame Sherry 9. Little Miss Susan 16.—AMERICAN: Hartman-Wallace Players in In the Bishop's Carriage 14-16. Sacrifice 17-19; good business. My Green Mountain Home 21-23. Lost Trail 24-26; good business. Paid in Full 28-30.—LYRIC and COLUMBIA: Pictures.

SPRINGFIELD.—FAIRBANKS: Thomas W. Ross in Only Son Oct. 24; good audience. Earle Stock co. 28-2. Plays: White Squaw, Love Route, World and a Woman, Barriers Burned Away, Hello, Bill, One Girl in a Thousand; Estelle Allen much praised; fair business. Rosary 1, 2. Madame Sherry 6.—NEW SUN: Morahs Brothers, Edith Harcke. Examination Days, Doc O'Neil, Gus Campbell 28-2; good patronage.

NEWARK.—AUDITORIUM: Price Oct. 23; fair audience. Madame Sherry 24; satisfactory business. George Sidney, after absence of nine years, 25 in Busy Izzy; capacity; Carrie Webber shared honors. Nancy Boyer (fourth time in a year) 4-9. East Lynne 11. Typhoon 13.—ORPHEUM: Hunter and Ross, Miss Peterson, violinist; Charlotte Duncan, Hennings, Lewis and Hennings 28-2; good business.

PORTSMOUTH.—GRAND: Keyes Sisters' Stock co. Oct. 21-26 broke all house records, turning away hundreds. Plays: Old, Old Story, Captain Clay of Missouri, Silver Threads Among the Gold, Little Girl that He Forgot, Oliver Twist, Chauffeur, Just Plain Molly. Typhoon 2. Primrose and Dockstader 4. Shannon Stock co. 5-9.

ALLIANCE.—COLUMBIA: Excuse Me Oct. 24; good house. Primrose and Dockstader 25; satisfactory business. White Squaw 28 deserved better. Bell Hop 29; light business. Spring Maid 1. Sousa's Band 4.

PIQUA.—MAY'S OPERA HOUSE: Girl of My Dreams Oct. 24; packed house. Funny Side of Life 28; good business. Bell Hop 31. Girl from Rector's 2.

NORWALK.—GILGER: De Rue Brothers' Minstrels Oct. 25; light business. Sousa's Band 2.

OKLAHOMA.

MUSKOGEE.—HINTON: Maude Adams in Peter Pan Oct. 26; S. R. O.—BROADWAY: Delmar Poster Girls headed bill 27-30; big business.

OREGON.

PORTLAND.—HEILIG: Julian Eltinge Oct. 20-23; good houses. Officer 666 24-26; large audiences.—BAKER: Spendthrift 20-26; good attendance. Gentleman from Mississippi 27-2.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: Henry Miller in Rainbow Oct. 26 (return); large audiences. Moulin Rouge 29; good business. First appearance of a burlesque troupe for several weeks, and frequenters welcomed the return of this style of entertainment. Trail of Lonesome Pine 30, 31; large audiences. Charlotte Walker, George Bancroft, Warner P. Richmond, George Woodward, Eleanor Wilton, W. S. Hart, Louis Morrell, Margaret Prussing, Cyrus Wood were in cast.—ITEM: George F. Hartzen, six years treasurer of the Orpheum, has been appointed manager by Wilmer and Vincent, taking the place of Joseph Egan, who had succeeded his brother, Chris Egan, when he was transferred to Richmond at the close of last season. Mr. Hartzen is very popular with the patrons of this playhouse, and should make a successful manager.

HARRISBURG.—MAJESTIC: Henry Miller in Rainbow Oct. 24; good business. James T. Powers in Two Little Brides to good audience 25. William Collier attracted fair business 26 in Never Say Die. The comedian received a handsome loving cup from local newspaper men. Trail of Lonesome Pine 28, 29; Charlotte Walker as June added to her laurels; house filled. Eddie Foy in Over the River drew good house 30. Get-Rich-Quick Wallingford 5. Stars of Stageland 6.

WILKES-BARRE.—GRAND OPERA HOUSE: Melting Pot (local) Oct. 29; capacity. Freckles 30; good business. Eddie Foy 31. Lina Abarbanell 2. Prince of Pilsen 6. School Days 7-9. Everywoman 13-15. John Drew 16. Fortune Hunter 18, 19. Margaret Illington 20. Get-Rich-Quick Wallingford 21.

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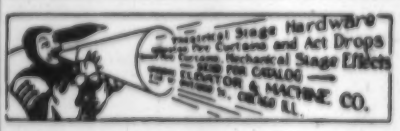

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Rainey's pictures 25. Sothern and Marlowe 25-27.

WILLIAMSPORT. — LYCOMING: James T. Powers in Two Little Brides Oct. 24: good; Mr. Powers well received; Anne Wheaton and Lelia Hughes clever. Winifred St. Claire co. 28-2 in Turning Point. American Girl, Way Down South, Little Gray Lady, and Girls; fair business. Allen's Stock co. 4-9.——FAMILY: Specialties and pictures 28-2: good audiences.

WASHINGTON. — GLOBE: Mutt and Jeff Oct. 24: good business. County Sheriff 26: large audience. Typhoon 29: fair business. Sunbonnet Sue 30. Keyes Sisters' Stock co. 4-9. Passing of the Third Floor Back 16. Howell-Keith Stock co. 18-23.

McKEESPORT.—NEW WHITE: Mutt and Jeff Oct. 25 delighted capacity. Whirl of Mirth 26 pleased big business: Eddie Collins, Clyde Bates, Leon Mayo, Elsie Vernon, and Fannie St. Clair well received. Moulin Rouge 2. East Lynne 4.

JOHNSTOWN.—CAMBRIA: Primrose and Dockstader Oct. 23: fair business. William Collier 24: poor business. Whirl of Mirth 25: good business. Gypsy 26: fair business. Eddie Foy 28: big business. Joseph King's East Lynne 30. Moulin Rouge 1. Million 2. C. O. D. 6.

SUNBURY.—CHESTNUT STREET OPERA HOUSE: Henrietta Crosman in Real Thing Oct. 29: large audience. Miss Crosman, Josephine Lovett, Joyce Fair, and Joe Wallace did clever work. Common Law 31. Grayce Stock co. 11-16.

MEADVILLE. — ACADEMY: Arthur Chatterton Oct. 31-26: satisfaction. Plays: Man on the Box, Man of the Hour, Prisoner of Zenda, Brewster's Millions. Paid in Full. Sherlock Holmes. White Sunaw 31. Vozel's Minstrels 1. Angelus 2. Alma 7.

VANDERGRIFT.—CASINO: Typhoon Oct. 23 deserved better business. Vozel's Minstrels 25: big business. Mutt and Jeff 29: big business. Fortune Hunter 11. Western Girl 16.

DANVILLE.—OPERA HOUSE: Chauncey-Keiffer Stock co. Oct. 21-26: big business. Common Law 30. Helen Grayce Stock co. 4-9.

POTTSVILLE.—ACADEMY: Billy the Kid Oct. 24: poor business. Million 25: fair houses. Common Law 28: well received.

HAZLETON.—GRAND: School Days Oct. 30: good houses.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Four Mayos, Tomasso, Steve White Oct. 28-2.——COLONIAL: Eckhoff and Gordon, Helen Gannon, Hand and Grosse 28-2.——BIJOU: Bernhardt pictures in La Tosca 28-2: big business.

SOUTH CAROLINA.

COLUMBIA.—THEATER: Louis Mann Oct. 28: good business. Forty-five Minutes from Broadway 29: large house. Man from Home 30, 31: full houses. Winning Widow 1. Introduce Me 4. Pink Lady 6. Louisiana Lou 7.

CHARLESTON. — ACADEMY: Forty-five Minutes from Broadway Oct. 28: good business. Della Clarke in Introduce Me 31. Winning Widow 2. Louisiana Lou 3. Pink Lady 7.

DARLINGTON.—THEATER: Alma Where Do You Live? Oct. 25 charmed full house. Introduce Me 28 delighted good house.

FLORENCE.—AUDITORIUM: Grace Drew in Alma, Where Do You Live Oct. 23: packed house. Della Clarke in Introduce Me 30.

CAMDEN.—OPERA HOUSE: Mutt and Jeff Oct. 28: full house.

TENNESSEE.

BRISTOL.—COLUMBIA: Woodford's Animals, with Camm and Thiers, Frances Gerard, Armstrong and Lawrence, Fritz Houston, pictures Oct. 28-2: good business.——HARMELING: Climax 30.

CHATTANOOGA.—LYRIC: Murray and Mack in Casey Jones Oct. 21-23: fair business. Alma, Where Do You Live? 2.

TEXAS.

EL PASO. — THEATER: Heart Breakers Oct. 20, 21: S. R. O. Marine Band 29.——CRAWFORD: Albert Taylor Stock co. in Our Attorney 31. Elmo, and Girl of Golden West 20-26.

WACO.—AUDITORIUM: Naughty Marietta Oct. 23: good business. Balkan Princess 24: good house. Rose Maid 26 pleased two good houses.

BONHAM.—STEGER OPERA HOUSE: Rosary Oct. 23: fair business. Al. H. Wilson 26: big business.

UTAH.

SALT LAKE CITY.—COLONIAL: Closed Oct. 13-19, reopened 20 with Gamblers. Co. supporting Mack-Rambeau are retained, and Cathrine Countiss and Wilfred Rogers engaged for leads. Miss Countiss scored immediate hit. Mr. Rogers has been popular too. Frank J. Burke, Forrest Taylor, and Rosa Roma were each worthy; audiences large.——At the Orpheum 20-26 were William H. Thompson, Gray and Graham, Gould and Ashlyn, Mint and Werts, Ashley and Borle, Takiness and Howard's Dogs and Ponies Show; packed.——SALT LAKE THEATER: Valeska Suratt in Kiss Waltz 4-6.——ITEM: C. N. Sutton, formerly resident manager of the Orpheum, and later manager of Willard Mack, has gone to Chicago to try out several vaudeville acts. Rosa Roma, his wife, remains with the stock co. at the Colonial.

C. E. JOHNSON.

VERMONT.

NEWPORT. — LANE'S OPERA HOUSE: Fortune Hunter, with John Meehan, pleased good business Oct. 26.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC: William Hodge in Man from Home Oct. 10-24: fair houses. Louis Mann 25: small house. Oliver Twist 28: fair house. Robert Mantell in Macbeth 31. Bohemian Girl 1.

STAUNTON. — BEVERLEY: Pictures and vaudeville Oct. 21-26. Oliver Comedy co. 28-2. Girl in Taxi 1. Excuse Me 4.

CHARLOTTESVILLE. — JEFFERSON: Girl in the Taxi Oct. 28: good business. Bohemian Girl 30.

WASHINGTON.

SEATTLE.—METROPOLITAN: Dark Oct. 20-26.——MOORE: Sheehan English Opera co. in Il Trovatore 20, 23, 26; Chimes of Normandy 21, 24; Martha 22, 25; Bohemian Girl, matinee, 23, and Love Tales of Hoffman, matinee, 26; well sung and presented to fair business.——SEATTLE: Brewster's Millions 20-26; large houses.

SPOKANE. — AUDITORIUM: Butterfly on Wheel Oct. 22, 23: fair business. Dustin Farnum in Littlest Rebel 26, 27: big business.

WEST VIRGINIA.

HUNTINGTON.—THEATER: Dark Oct. 21-26.——HIPPODROME: Cleopatra, Bessie Babb, Trask and Gladdon, Murray Whitman, Alexander Mazzone, Fitch Cooper, Jennie De Witt, Lanoies, Morton and Roy 21-26; good business. Fritzi Scheff 30. Excuse Me 31. Oliver Twist 4. Robert Mantell 5.——PLACADE: Aldo Brothers, Paula Reeves, Lawton, Harry Botter, Redwood and Gordon 28-2: S. R. O.

FAIRMONT.—GRAND OPERA HOUSE: Bohemian Girl Oct. 25: S. R. O. Fortune Hunter 26: big business. Himmelein's Players 28-2. Plays: Blue Mouse, Rosalind at Red Gate, In the Bishop's Carriage, Three Weeks, Coward, Lovers' Lane, Daughter of the South, Romeo and Juliet, Graustark 4. County Sheriff 5. Bob Fitzsimmons 9.

PARKERSBURG.—AUDITORIUM: Bohemian Girl Oct. 24: fair house. Excuse Me 28: S. R. O. Fritzi Scheff in Love Waltz 31. Oliver Twist 5. Girl in Taxi 7. County Chairman 9. Spring Maid 12.

WESTON.—CAMDEN OPERA HOUSE: Fortune Hunter Oct. 28: good business.

WISCONSIN.

RACINE.—THEATER: Martin's U. T. C. Oct. 26: large audiences. House of a Thousand Candles 27: fine production. Common Law 28 drew fairly. Light Eternal 30. Fortune Hunter 3. Ready Money 7. Girl Who Dared 10. Littlest Rebel 16.

SHEBOYGAN.—NEW OPERA HOUSE: Roderick White Oct. 31. Frolics of 1912 22. Light Eternal 23. House of a Thousand Candles 28. Alice Nielsen Opera co. 29. Kibble and Martin's U. T. C. 30. Sarah Padden in Kindling 5.

JANESVILLE.—MYERS'S GRAND: Common Law Oct. 25: fair house. Girl of the Underworld 27: good business. Tess of the Storm Country 28. U. T. C. 1. Kindling (Sarah Padden) 2. Girl Who Dared 3. Fortune Hunter 4.

EAU CLAIRE.—GRAND: Svengali (hypnotist) Oct. 20-24. Fortune Hunter 25: good business. Cowboy Williams 27-2: good houses. Ready Money 29. Littlest Rebel 9. May Robson 11. Modern Eve 20.

APPLETON. — THEATER: Sousa's Band Oct. 25: fair house. Light Eternal 26, 27: one of best plays seen here in years. Ready Money 28. Kindling 6. Littlest Rebel 12. Fortune Hunter 14. Thomas W. Ross 16.

LA CROSSE.—THEATER: Billy S. Clifford Oct. 26: fair audience. Fortune Hunter 27: full house.

WYOMING.

LARAMIE.—OPERA HOUSE: Kiss Waltz 1. Rosary 6. Bought and Paid For 19.

CANADA.

MONTREAL, P. Q.—PRINCESS: Excuse Me (return) Oct. 28-2: good business; Willis P. Sweetnam, Edward Bexley, and Geraldine O'Brien scored; Harry J. Lane, a Montreal boy, gave good performance. Merry Widow 4-9.——ORPHEUM: La Somnambula was headliner 28-2.——GAYETY: Al. Reeves's Beauty Show drew big houses 28-2: Zella Russell scored.——ROYAL: City Club Burlesquers 28-2: good bill.——HIS MAJESTY'S: Closed 28-2 for rehearsals of grand opera co. opening 4.

W. A. TREMAYNE.

CALGARY, ALTA.—SHERMAN GRAND: Pomander Walk delighted good business Oct. 21-23. ——ORPHEUM: Adrienne Augarde, Marion Littlefield's Florentine Singers, Ed. Merton, Goldsmith and Hoppe 24-26: capacity.——LYRIC: Toronto Stock co. in My Friend from India pleased good business 21-26.——EMPIRE: Vaudeville 24-30: capacity.

LONDON, ONT.—GRAND OPERA HOUSE: Bunty Pulls the Strings Oct. 23, 24 pleased as before, though business light. W. H. Crane in Senator Keeps House 26: satisfactory attendance. Rosary 28: good attendance. Charles Cherry in Passers-By 29: average business but deserved much better.

HALIFAX, N. S.—ACADEMY OF MUSIC: Stock co., third week. Oct. 28-2 in Mary Jane's Pa: crowded houses: Alice Baxter, Anna Doherty, and Sidney Toler scored.

ST. JOHN, N. B.—OPERA HOUSE: Bunch of Keys Oct. 25, 26: good business. Pictures and Lloyd Family 28-2. W. S. Harkins Stock co. 11-16.

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ADAMS, MAUDE (Charles Frohman): San Antonio, Tex., 5, 6, Austin 7, Galveston 8, Houston 9, Shreveport, La., 11, Vicksburg, Miss., 12, Natchez 13, Jackson 14, Meridian 15, Selma, Ala., 16.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ANDRE, ANTHONY: Indianapolis, Ind., 4-9, St. Louis, Mo., 10-16, Kansas City 17-23.

ANGLIN, MARGARET (Louis Nethersole): Kansas City, Mo., 4-9, Joplin 11, Springfield 12, Ft. Smith, Ark., 13, Texarkana, Tex., 14, Monroe, La., 15, Alexandria 16, New Orleans 17-23.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14—indefinite.

BABY MINE (William A. Brady): Greensboro, N. C., 6, Winston-Salem 7, Raleigh 8, Durham 9, Wilson 11, Rocky Mount 12, Tarboro 13, Fremont 14, Dunn 15, Wilmington 16.

BABY MINE (Eastern: Wm. A. Brady): Amsterdam, N. Y., 6, Gloversville 7, Oneida 8, Utica 9, Fort Plain 11, Rome 12, Lyons 13, Newark 14, Batavia 15, Niagara Falls 16, Lockport 18, Hornell 19, Wellsville 20.

BABY MINE (Western: William A. Brady): Denver, Colo., 3-9.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Mechanicsville, Ia., 6, Cedar Point 7, Walker 8, Cedar Rapids 10.

BALANCE, THE (Gorham and Rowlader): Streator, Ill., 6, Kankakee 7, Danville 8, Taylorville 9, Decatur 10, Charleston 11, Effingham 12, Mt. Vernon 13.

BEN-HUR (Klaw and Erlanger): Chicago, Ill., 11-23.

BILLY THE KID (Herbert Farrar): Canandaigua, N. Y., 6, Syracuse 7-9, Newark 11, Oneida 12, Utica 13, 14, Amsterdam 15, Cohoes 16.

BILLY THE KID (William Wood): Burlington, N. J., 6, Vineland 7, Norfolk, Va., 11-16.

BIRD OF PARADISE (Oliver Morosco): St. Louis, Mo., 3-9, Terre Haute, Ind., 10, Indianapolis 11-16, Anderson 18, Muncie 19, Dayton, O., 20.

BLINDNESS OF VIRTUE (William Morris): New York city Oct. 28-Nov. 9.

BLINN, HOLBROOK (William A. Brady): San Francisco, Cal., 27-Nov. 9, Oakland 10-13, Petaluma 14, Santa Rosa 15, Woodland 16, Sacramento 17, Marysville 18, Chico 19, Red Bluff 20, Medford, Ore., 21, Eugene 22, Salem 23.

BLUE BIRD (Messrs. Shubert): Chicago, Ill., Sept. 30-Nov. 9, Milwaukee, Wis., 10-16.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city 4-9, Boston, Mass., 11-30.

BOUGHT AND PAID FOR (Wm. A. Brady): Chicago, Ill., Oct. 21—indefinite.

BOUGHT AND PAID FOR (Wm. A. Brady): Calgary, Can., 4-6, Edmonton 7-9, Saskatoon 11-13, Prince Albert 14, Regina 15, 16, Moose Jaw 18, Brandon 19, Portage la Prairie 20.

BRUTE, THE (Comstock and Gest, Inc.): Buffalo, N. Y., 4-9.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Cincinnati, O., 4-9, Detroit, Mich., 11-16, Louisville, Ky., 18-23.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Philadelphia, Pa., 4-23.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Grand Rapids, Mich., 4-9.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Geneva, N. Y., 6, Sodus 7, Lockport 8, Niagara Falls 9, Dunkirk 11, Jamestown 12, Salamanca 13, Olean 14, Hornell 15, Bradford, Pa., 16.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): New Bedford, Mass., 6, New Haven, Conn., 7, Springfield, Mass., 8, 9.

CLARKE, DELLA: Lancaster, S. C., 6, Greenwood 7, Abbeville 8, Anderson 9, Spartanburg 11, Greenville 12, Newberry 13, Orangeburg 14, Beaufort 16, Savannah, Ga., 17.

C. O. D. (John Cort): Lancaster, Pa., 8, New York city 12—indefinite.

COBURN PLAYERS: Des Moines, Ia., 4-9.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COMING HOME TO ROOST (Harris and Selwyn): New York city Nov. 4—indefinite.

COMMON LAW (Co. A; A. H. Woods): Des Moines, Ia., 17-20.

COMMON LAW (Co. B; A. H. Woods): Logansport, Ind., 9.

COMMON LAW (Co. C; A. H. Woods): Gloversville, N. Y., 14.

CONCERT, THE (David Belasco): Boston, Mass., 4-16.

CONFESSION, THE: Chicago, Ill., Oct. 27-Nov. 9.

COUNTRY BOY (H. B. Harris, Inc.): Chicago, Ill., 4-30.

CRANE, WILLIAM H. (Joseph Brooks): Columbus, O., 5, 6, Canton 7, East Liverpool 8, Wheeling, W. Va., 9.

CROSMAN, HENRIETTA (Maurice Campbell): Rochester, N. Y., 4-6.

DAUGHTER OF HEAVEN (Liebler Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION (Gaskill and MacVitty): New London, Wis., 6, Neenah 7, Berlin 8, Waupon 9, Waukesha 10, Big Rapids, Mich., 12, Kwart 13, Reed City 14, Cadillac 15, Ludington 16, Manistee 18, Traverse City 19, St. Jordan 20.

DIVORCE QUESTION (Rowland and Clifford): Owensboro, Ky., 6, Henderson 7, Evansville, Ind., 8.

DREW, JOHN (Charles Frohman): New York city Sept. 2-Nov. 9, Atlantic City, N. J., 11-13, Trenton 14, Scranton, Pa., 15, Wilkes-Barre 16.

EAST LYNNE: Newark, O., 11.

EVERYWOMAN (Henry W. Savage): Scranton, Pa., 11, 12, Wilkes-Barre 13-15, Allentown 16, Newark, N. J., 18-23.

EVERYWOMAN (Henry W. Savage): Hamilton, Can., 4-6, London 7-9, Cleveland, O., 11-16, Grand Rapids, Mich., 18-23.

EXCUSE ME (Eastern: Henry W. Savage): Sherbrooke, Can., 6, St. Johnsbury, Vt., 7, Barre 8, Burlington 9, Plattsburg, N. Y., 11, Ogdensburg 12, Watertown 13, Johnstown 14, Gloversville 15, Troy 16, Brooklyn 18-23.

EXCUSE ME (Western: Henry W. Savage): Richmond, Va., 6, 7, Newport News 8, Norfolk 9, Raleigh, N. C., 11, Fayetteville 12, Wilmington 13, Charlotte 14, Spartanburg, S. C., 15, Asheville, N. C., 16, Columbia, S. C., 18, Augusta, Ga., 19, Charleston, S. C., 20.

FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4—indefinite.

FAMILY, THE (Ira H. Moore): Olivia, Minn., 6, Glencoe 7, Hutchinson 8, Silver Lake 9.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): Spokane, Wash., 10, 11.

FARNUM, WILLIAM (A. H. Woods): Detroit, Mich., 4-9.

FATAL WEDDING: Rochester, N. Y., 4-9, Cleveland, O., 11-16, Indianapolis Ind., 18-23.

FAUST (Manley and Campbell's): Lapeer, Mich., 6, Owosso 7, Charlotte 8, Marshall 10, Albion 11, Ypsilanti 12, Tecumseh 13, Adrian 14.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): New York city Nov. 4—indefinite.

FINAL SETTLEMENT (Wm. Wamsher): Burton, Ia., 6, 7, Monroe 8, Des Moines 9, 10.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12-Nov. 16, New York city 18—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Chicago, Ill., 28-Nov. 16, Aurora 18, Rockford 19, Madison, Wis., 20.

FIVE FRANKFORTERS (Messrs. Shubert): Springfield, Mass., 7.

FOOL THERE WAS, A: Pittsburgh, Pa., 4-9.

FORTUNE HUNTER (Cohan and Harris): Monroe, Wis., 6, Kenosha 8, Stevens Point 11, Appleton 13, Marinette 15.

FORTUNE HUNTER (Cohan and Harris): Omaha, Neb., 3-6, Grand Island 7, Kearney 8, North Platte 9, Denver, Colo., 10-16, Victor 17, Trinidad 18, Wichita, Kan., 19, Topeka 20.

FORTUNE HUNTER (Ernest Schnabel): Butler, Pa., 6, Monongahela 7, Donora 8, Tarentum 9, Vandergrift 11, Blairsville 12, Bellefonte 14, Williamsport 15, Pottsville 16, Wilkes-Barre 18, 19, Berwick 20.

FRECKLES (Central): A. G. Delamater): Springfield, Mass., 4-6, Lawrence 7-9, Gloucester 11, Pawtucket, R. I., 12, Salem, Mass., 13, 14, Worcester 15, 16, Lowell 18-20.

FRECKLES (Eastern: A. G. Delamater): Hoopeston, Ill., 6, Bloomington 7, Pontiac 8, Streator 9, La Salle 10, Ottawa 11, Aurora 12, Sycamore 13, Belvidere 14, Rockford 15, Beloit, Wis., 16, Racine 17, Janesville 18, Sterling, Ill., 19, Mendota 20.

FRECKLES (Southern: A. G. Delamater): Allentown, Pa., 6, Easton 7, Pottstown 8, Reading 9, Phoenixville 11, Camden, N. J., 12, Lancaster, Pa., 13, York 14, Lebanon 15, Harrisburg 16, Burlington, N. J., 18, Trenton 19, 20.

GAMBLERS, THE (Ed. McDowell): Battle Creek, Mich., 6, Grand Rapids 7-9, Chicago, Ill., 10-Dec. 7.

GARDEN OF ALLAH (Liebler Co.): Cincinnati, O., 28-Nov. 9.

GEORGE, GRACE (William A. Brady): Springfield, Mass., 13.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): York, Pa., 6, Lancaster 7, Reading 8, Allentown 9.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Monroe, La., 6, Vicksburg, Miss., 7, Natchez 8, Jackson 9.

GIRL FROM RECTOR'S (Wm. Wamsher): Hutchinson, Kan., 9.

GIRL IN THE TAXI (A. H. Woods): Atlanta, Ga., 4-9.

GIRL OF THE UNDERWORLD (Wee and Lambert): Amherst, O., 6, Sandusky 7.

GOOSE GIRL (Baker and Castle): Austin, Tex., 6, Taylor 7, Brenham 8, Bryan 9, Waco 11, Mexia 12, Dallas 13 14, Ft. Worth 15, 16, Gainesville 18, Wichita Falls 19, Ardmore, Okla., 20.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5-Jan. 4.

GREAT DIVIDE, THE: Terre Haute, Ind., 5, 6.

HACKETT, JAMES K.: Cincinnati, O., 4-9, Chicago, Ill., 10-30.

HILLIARD, ROBERT (Klaw and Erlanger): Philadelphia, Pa., Oct. 21-Nov. 9.

HODGE, WILLIAM T. (Liebler Co.): Atlanta, Ga., 5, 6.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Waukon, Ia., 7, Lansing 8, La Crosse, Wis., 10, Northfield, Minn., 11, Faribault 12, Mankato 17, Sleepy Eye 18, St. James 19, Blue Earth 20.

HOUSE OF A THOUSAND CANDLES (Western: Primrose and McGillian): Anamosa, Ia., 6, Clinton 8, Genesco 9, Rock Island, Ill., 10, Muscatine, Ia., 11, Grinnell 14, Carroll 16, Neola 17, Plattsmouth, Neb., 20.

ILLINGTON, MARGARET (E. J. Bowes): Washington, D. C., 4-9, Baltimore, Md., 11-16, Lancaster, Pa., 18, Allentown 19, Wilkes-Barre 20.

IN OLD KENTUCKY (Litt and Dingwall): Los Angeles, Cal., 3-9.

INDISCRETION OF TRUTH (S. H. Wallach): Trenton, N. J., 4-6, Atlantic City 7-9, Philadelphia, Pa., 11-23.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

KELLARD, JOHN E.: New York city Nov. 18—indefinite.

KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 23-Nov. 9.

LIFE'S SHOP WINDOW (Cliff Gordon): Columbus, O., 4-6, Dayton 7-9, Pittsburgh, Pa., 11-16, Washington, D. C., 18-23.

LIGHT ETERNAL: Rockford, Ill., 7-9, Dubuque, Ia., 10-17.

LION AND THE MOUSE (United Play Co.): Gloversville, N. Y., 12.

LITTLE MISS BROWN (William A. Brady): New York city Aug. 29-Nov. 9.

LITTLE TENDERFOOT (Lee D. Ellsworth): Rochester, N. Y., 4-9, Syracuse 14-16.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LITTLE WOMEN (William A. Brady): Toledo, O., 4-9.

LORAINE, ROBERT: Newark, N. J., 4-9, Philadelphia, Pa., 11-23.

LOTTERY MAN (Merle H. Norton's): Albany, Ore., 6, Salem 7, Pendleton 10, La Grande 11, Boise, Ida., 12, Pocatello 20.

MacLEAN-HANFORD-TYLER-DROFNAH: Richmond, Va., 11, Newport News 12, Norfolk 13, Raleigh, N. C., 14, Greenboro 15, Charlotte 16, Spartanburg, S. C., 18, Greenville 19, Columbia 20.

MADAME X: Fall River, Mass., 13.

MAN HIGHER UP (Jos. M. Gaites): Chicago, Ill., Sept. 15-Nov. 9.

MANN, LOUIS (Werba and Luescher): New Orleans, La., 3-9, Lincoln 10, Jackson, Miss., 11, Shreveport, La., 12, Little Rock, Ark., 13, Pine Bluff 14, Memphis, Tenn., 15, Nashville 16, Paducah, Ky., 18, Owensboro 19, Evansville, Ind., 20.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22-Nov. 9.

MERE MAN: New York city Nov. 18—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill., Sept. 23-Nov. 23.

MILLER, HENRY (Klaw and Erlanger): Boston, Mass., 4-16.

MILLION, THE (Henry W. Savage): Pittsburgh, Pa., 4-9, Chicago, Ill., 11—indefinite.

MILLION, THE (Henry W. Savage): Meriden, Conn., 6, New Britain 7, Middletown 8, New London 9, Norwich 11, Westerly, R. I., 12, Willimantic, Conn., 13, Putnam 14, New Bedford, Mass., 15, Newport, R. I., 16, So. Framingham, Mass., 18, Gardner 19, Worcester 20.

MISSOURI GIRL (Norton and Keith's): Chilliwack, Can., 6, New Westminster 7, Bellingham, Wash., 10, Everett 11, Monroe 17, Leavenworth 18, Wenatchee 20.

MRS. WIGGS OF THE CABBAGE PATCH: Jackson, Miss., 9.

NAZIMOVA, MME. (Charles Frohman): Trenton, N. J., 8, Plainfield 9, New York city 11—indefinite.

OFFICER 666 (Cohan and Harris): New York city Aug. 12-Nov. 9.

OFFICER 666 (Middle West: Cohan and Harris): Cornell, N. Y., 6, Geneva 7, Penn Yan 8, Auburn 9.

OFFICER 666 (Southern: Cohan and Harris): Grand Island, Neb., 6, Kearney 7, Hastings 8, Beatrice 9, Concordia, Kan., 13.

OFFICER 666 (Western: Cohan and Harris): Vancouver, Can., 5, 6, Bellingham, Wash., 7, Tacoma 8, North Yakima 9, Spokane 10, 11, Missoula, Mont., 12, Helena 13, Butte 14, Fargo, N. Dak., 16 Winnipeg Can., 18-20.

O'HARA, FISKE (Augustus Pitou, Jr.): Lexington, Ky., 6, Louisville 7-9, St. Louis, Mo., 10-16, Dubuque, Ia., 19.

OLCOTT, CHAUNCEY (Henry Miller): Chicago, Ill., Oct. 27-Nov. 16.

OLD HOMESTEAD (Frank Thompson): Toledo, O., 5-8, Columbus 7-9, Buffalo, N. Y., 11-16, Toronto, Can., 18-23.

OLD HOMESTEAD (Coast: Frank Thompson): Woodland, Cal., 6, Napa 7, Santa Rosa 8, Petaluma 9, Vallejo 10, Hollister 11, Salinas 12, Monterey 13, Watsonville 14, Santa Cruz 15, San Jose 16, San Francisco 17-23.

ONE DAY: Cleveland, O., 4-9, Indianapolis, Ind., 11-16, St. Louis, Mo., 17-23.

OUR WIVES (Jos. M. Gaites): New York city Nov. 4—indefinite.

OVER NIGHT (William A. Brady): Jersey City, N. J., 4-9.

PAID IN FULL (Eastern: C. S. Primrose): Kirksville, Mo., 12, Macon 14, Moberly 16, Chillicothe 18, Marshall 21.

PAID IN FULL (Western: C. S. Primrose): Wellington, Kan., 6, Blackwell, Okla., 7, Alva 12, Cherokee 14, Watonga 14, Okeene 15, Perry 16, Thomas 18, Mangum 21.

PASSERS-BY (Charles Frohman): Brooklyn, N. Y., 4-9, New York city 11-16.

PASSING OF THE THIRD FLOOR BACK: Washington, Pa., 16.

PHILLIPS, AL., AND LEILA SHAW (Smith Turner): Terre Haute, Ind., 5, 6, Ft. Wayne 7-9.

POINT OF VIEW (William A. Brady): New York city Nov. 4—indefinite.

POMANDER WALK (Liebler Co.): St. Paul, Minn., 10-16.

POWER BEHIND THE THRONE (E. C. White): St. Joseph, Mo., 3-6, Omaha, Neb., 7-9, Minneapolis, Minn., 11-16, St. Paul 17-23.

POYNTER, BEULAH (Burt and Nicola): New Orleans, La., 3-9.

PRICE, THE (Clarence Bennett and Co.): Terre Haute, Ind., 7-9.

PUTTING IT OVER (Frank Hatch): Owensboro, Ky., 6, Paris 7, Frankfort 8, Lexington 9, Louisville 11-13, Bowling Green 14, Hopkinsville 15, Clarksville, Tenn., 16, Nashville 18-20.

RANSOMED (John Cort): New Haven, Conn., 8.

READY MONEY (H. H. Frazee): Indianapolis, Ind., 4-9, Aurora, Ill., 10, Elkhart, Ind., 11, So. Bend 12, Kalamazoo, Mich., 13, Lansing 14, Grand Rapids 15, 16, Cincinnati, O., 17-23.

READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.

READY MONEY (H. H. Frazee and Wm. A. Brady): London Eng., Aug. 12—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Washington, D. C., 11-16.

REYNOLDS, HARRINGTON (A. G. Delamater): Dunkirk, N. Y., 7, Niagara Falls 8, Jamestown 9, Perry 11, Dansville 12, Wellsville 13, Hornell 14, Corning 15, Binghamton 16, Elmira 18, Oswego 19, Auburn 20.

RICH MAN'S SON (James Forbes): New York city Nov. 4—indefinite.

ROBSON, MAY (L. S. Sire): Minneapolis, Minn., 3-6, St. Paul 7-9.

ROSARY (Central: Rowland and Clifford): Wooster, O., 7, Coshocton 9, Uhrichsville 12, Canal Dover 13, Alliance 15, Canton 16, East Liverpool 19, Beaver Falls, Pa., 20.

ROSARY (Circuit: Rowland and Clifford): Buffalo, N. Y., 4-9, Akron, O., 11-13, Wheeling, W. Va., 14-16, Cincinnati, O., 18-23.

ROSARY (Coast: Rowland and Clifford): Rock Springs, Wyo., 6, Evansville 7, Salt Lake City, U., 8, 9, Winnemucca, Nev., 11, Reno 12, Auburn, Cal. 13, Oakland 14-16.

ROSARY (Eastern: Rowland and Clifford): Carmi, Ill., 6, Carbondale 7, Anna 8, Cairo 9, Paducah, Ky., 11, Union City, Tenn., 12, Dyersburg 13, Mayfield Ky., 14, Madisonville 15, Owensboro 16.

ROSARY (Southern: Rowland and Clifford): Bartow, Fla., 6, Kissimmee 7, Orlando 8, De Land 9, New Smyrna 11, Daytona 12, Palatka 13, St. Augustine 14, Jacksonville 15, Fernandina 16, Brunswick, Ga., 18, Cordele 19, Hawkinsville 20.

ROSARY (Western: Rowland and Clifford): Conroe, Tex., 6, Beaumont 7, Port Arthur 9, Leesville, La., 9, Lake Charles 10, Welch 11, Jennings 12, Crowley 13, La Fayette 14, New Iberia 15, Franklin 16, Morgan City 17, Houma 18, Thibodeaux 19, Donaldsonville 20.

ROSARY, THE (Gaskill and MacVitty): Winslow, N. Mex., 6, Flagstaff, Ariz., 7, Williams 8, Jerome 9, Prescott 11, Phoenix 12, Mesa 13, Tempe 14, Bisbee 15, Benson 16, Globe 17, 18, Miami 19, Thatcher 20.

ROSS, THOMAS (J. W. Welch): Joliet, Ill., 7, Dubuque, Ia., 10, Rockford, Ill., 14.

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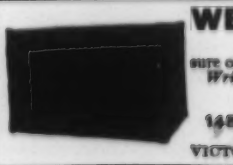

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ROUND UP (Klaw and Erlanger): Portland, Ore., 3-9, Seattle, Wash., 11-16.
ROYAL SLAVE (George H. Bubb): Gilman, Ill., 7, Roberts 8, Gibson City 9, Rankin 11, Rantoul 12, Le Roy 13, Farmer City 14, Mahomet 15, Villa Grove 16, Allerton 18, Westfield 19, Hindsboro 20.
RUSSELL, ANNIE: New York city Nov. 11—indefinite.
SCRAPE O' THE PEN (Messrs. Weber and Fields): New York city Sept. 30—indefinite.
SERVANT IN THE HOUSE (Merle H. Norton): Columbia, Pa., 6, York 7, Hanover 8, Lancaster 9, Carlisle 11, Chambersburg 13, Waynesboro 14, Charleston, W. Va., 15, Fredericksburg Va., 19, Shenandoah 20.
SHEA, THOMAS E. (A. H. Woods): Indianapolis, Ind., 4-9.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Hoidredge, Neb., 6, McCook 7, Norton, Kan., 8, Mankato 9, Belleville 11, Clay Center 12, Salina 13, Abilene 14, McPherson 16, Lyons 18, Ellinwood 19, Larned 20.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Centralia, Ill., 6, DuQuoin 7, Cairo 8, Memphis, Tenn., 10-16, Birmingham, Ala., 18-23.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Joliet, Ill., 6, De Kalb 7, Sycamore 8, Beloit, Wis., 9, Madison 10, Prairie du Chien 11, Decorah, Ia., 12, Waterloo 13, Osage 14, Charles City 15, Mason City 16, Algona 18, Eagle Grove 19, Emmetsburg 20.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Tipton, Ind., 6, Frankfort 7, Crawfordsville 8, Lafayette 9, Hoopeston, Ill., 11, Paris 12, Marshall 13, Terre Haute, Ind., 14-16, Mt. Vernon 17, Robinson, Ill., 18, Linton, Ind., 19, Bloomington 20.
SIMONS, MADAME (Liebler Co.): New York city Nov. 18—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Philadelphia, Pa., 4-23.
SPOONER EDNA MAY (Blaney-Spooner Co.): Kansas City, Mo., 4-9, St. Joseph 10-13, Omaha, Neb., 14-16, Minneapolis, Minn., 17-23.
STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.
STARR, FRANCES (David Belasco): New York city Oct. 1-Dec. 21.
STRONGER CLAIM (Richard Bennett): Washington, D. C., 4-9, Baltimore, Md., 11-16.
STUMBLING BLOCK (Oscar Graham): Winters, Tex., 6, San Angelo 7, Coleman 8, Gomets 9, Richland Springs 11, San Saba 12, McGregor 14, Gatesville 15, Mart 16, Mt. Calm 18, Calvert 19, Groesbeck 20.
TALKER, THE (Henry B. Harris, Inc.): Milwaukee, Wis., 3-9.
THIEF, THE (Messrs. Primrose and McGillan): Blue Earth, Minn., 6, Northfield 8, Austin 9, St. Peter 10, Marshfield, Wis., 13, Grand Rapids 15, Neenah 16, Fond du Lac 17, Marinette 18, Antigo 20.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Brooklyn, N. Y., 4-9, Baltimore, Md., 11-16.
TRAVELING SALESMAN (H. B. Harris, Inc.): Chicago, Ill., Oct. 14-Nov. 9, Detroit, Mich., 11-16, Toledo, O., 18-23.
TRAVELING SALESMAN (Southern: A. S. Stern): Birmingham, Ala., 4-9, New Orleans, La., 11-16.
TYPHOON, THE: Newark, O., 13.
UNCLE TOM'S CABIN (Eastern: Wm. Kibbie): Peoria, Ill., 5-7, Quincy 8, 9, Burlington, Ia., 10, Hannibal, Mo., 11, Monmouth, Ill., 12, Canton 13, Galesburg 14, Moline 15, Rock Island 16, Davenport, Ia., 17, Sterling, Ill., 18, Savanna 19, Dubuque, Ia., 20.
WARE, HELEN (Henry B. Harris, Inc.): New York city Oct. 29—indefinite.
WARFIELD, DAVID (David Belasco): Buffalo, N. Y., 4-9, Pittsburgh, Pa., 11-16.
WAY DOWN EAST (William A. Brady): St. Louis, Mo., 4-9, Chicago, Ill., 11-17.
WESTERN GIRL (J. M. Coles): Donora, Pa., 6, Homestead 7, Irwin 8.
WHIP, THE (Comstock and Gest): New York city Nov. 12—indefinite.
WHITE SQUAW: Schenectady, N. Y., 4-9, Rochester 11-16, Cleveland, O., 18-23.
WHITESIDE, WALKER (Walter Floyd): Denver, Colo., 4-9.
WIGHT, HILLIARD (G. V. Tefft): Oakland, Neb., 6, Cherokee, Ia., 8, Akron 9, Columbus, Neb., 14, Osceola 15, Exeter 16, Humboldt 17, Bethany, Mo., 21.
WILLIAMS, ESTHA (Arthur C. Alston): Wharton, Tex., 6, Bay City 7, Beeville 8, Victoria 9, San Antonio 11, 12, Austin 13, Waco 15, 16, Dallas 18, 19.
WILSON, AL. H. (Sidney R. Ellis): San Antonio, Tex., 10-17.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOMAN, THE (David Belasco): Philadelphia, Pa., 28-Nov. 9.
WOMAN, THE (Western: David Belasco): Los Angeles, Cal., 3-9.
WOMAN'S NAME: St. Louis, Mo., 4-9.
YEARS OF DISCRETION (David Belasco): Syracuse, N. Y., 4-6, Rochester 7-9, Buffalo 11-16, Chicago, Ill., 18—indefinite.
YELLOW JACKET (Harris and Selwyn): New York city, 4-16.
YORK, THE: St. Louis, Mo., 4-9, Kansas City 11-16, St. Joseph 18-20.

TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Williamsport, Pa., 4-9.
AUBREY (D. O. Hitner): Weston, W. Va., 4-9.
BARRINGTON: Elmore, Minn., 4-9.
BELGARDE (Leslie Smith): Cohoes, N. Y., 28-Nov. 9.
BRECKENRIDGE (Charles Breckenridge): Lincoln, Ill., 4-9.
BROWN, KIRK (J. T. Macauley): Port Jervis, N. Y., 4-9, Easton, Pa., 11-16.
CARLETON SISTERS (Varney and Montgomery): Chambersburg, Pa., 4-9, Hagerstown, Md., 11-16.
CARROLL COMEDY (Ion Carroll): Ashland, Ky., 4-9.
CHAUNCEY-KEIFFER (Fred Chauncey): Lehighton, Pa., 4-9, Manch Chunk 11-16.
COLONIAL (Cortland Hopkins): Halifax, Can., Oct. 28—indefinite.
CORNELL-PRICE PLAYERS (W. E. Cornell): Plymouth, Ind., 4-16.
EARLE (L. A. Earle): Lima, O., 4-9, Muncie, Ind., 11-16.
FOX'S POPULAR PLAYERS (Roy E. Fox): Georgetown, Tex., 4-9.
GRAYCE (N. Appell): Danville, Pa., 3-9, Sunbury 11-16.
HARKINS, W. S.: St. John, Can., 11-16.
HAYES, LUCY, ASSOCIATE PLAYERS: Curtis, Neb., 4-6, Bertrand 7-9, Holdredge 11-13, Arapahoe 14-16.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Morgantown, W. Va., 4-16.
KELLY, SHERMAN (H. B. Sherman): Brainerd, Minn., 4-9, Staples 11-13, Detroit City 14-16.
KEYES (C. A. Keyes): Washington, Pa., 4-9, Waynesburg 11-16.
LA PORTE, MAE (Joe McEnroe): Anderson, Ind., 4-9, Columbus 11-16.
LYNN, JACK: Seneca Falls, N. Y., 4-9, Ilion 11-16.
MANHATTAN PLAYERS: Martinsburg, W. Va., 4-16.
MARKS (R. W. Marks): St. Catharines, Can., 4-9, Brantford 11-16, Hamilton 18-23.
OBRECHT (Christy Obrecht): Hastings, Minn., 4-6, Farmington 7-9, Albert Lea 10, Janesville 11-13, St. Peter 14-17.
PICKERTS, FOUR (Willis Pickert): Gettysburg, Pa., 4-9, Staunton, Va., 11-16.
REYNOLDS AND ROSS: Superior, Neb., 3-6, Edgar 7-9, Blue Hill 11-13, Hildreth 14-16.
SHANNON (Harry Shannon): Portsmouth, O., 5-9, Catlettsburg, Ky., 11-16.
WEEVER, EDWIN: Fredonia, N. Y., 4-9.

OPERA AND MUSICAL COMEDY.

ABARBANELL, LINA (John Cort): Toronto, Can., 4-9, Chicago, Ill., 10—indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Omaha, Neb., 3-9.
ABORN GRAND OPERA (Messrs. Aborn): Lowell, Mass., 8, Springfield 15, 16.
ACADEMY MUSICAL STOCK (William Fox): New York city Oct. 21—indefinite.
ALMA, WHERE DO YOU LIVE? (Jos. Weber): Jackson, Miss., 18.
BACHELORS AND BENEDICTS (H. H. Frazee): New York city Nov. 2—indefinite.
BALKAN PRINCESS: Des Moines, Ia., 11.
BERNARD, SAM (Messrs. Shubert): Albany, N. Y., 7-9.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): Plattsburg, N. Y., 6, Sherbrooke, Can., 7, Quebec 8, 9.
BRIAN, DONALD (Charles Frohman): Sioux City, Ia., 6, Lincoln, Neb., 7, Omaha 8, 9, Chicago, Ill., 11-30.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Chicago, Ill., Sept. 30-Nov. 9, Kansas City, Mo., 10-13, St. Joseph 14, Des Moines, Ia., 15, Davenport 16, Cleveland, O., 18-23.
CLIFFORD, BILLY S.: St. Paul, Minn., 3-9.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12-Nov. 9, Boston, Mass., 11-30.
DINGHAT FAMILY (Leffler-Bratton Co.): Philadelphia, Pa., 4-9, Washington, D. C., 11-16, Cleveland, O., 18-23.
DOVE OF PEACE (Walter Damrosch): New York city Nov. 4—indefinite.
DUTCHMAN'S DAFFYDIL (Cummings and Miner): Honesdale, Pa., 6, Susquehanna 7, Holly 8, Carbondale 9.
ELIJAH: Toronto, Can., 8, 9, Detroit, Mich., 10.
ELLINGE, JULIAN (A. H. Woods): San Francisco, Cal., 27-Nov. 9.
FERGUSON, ELSIE (Klaw and Erlanger): Philadelphia, Pa., 18-30.
FOY, EDDIE (Werba and Luescher): New York city 4-9, Philadelphia, Pa., 11-30.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Minneapolis, Minn., 3-9, Omaha, Neb., 10-13, St. Joseph, Mo., 14-16, Kansas City 17-30.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GORDON, KITTY (Joseph M. Gaites): Philadelphia, Pa., 4-9.
GYPSY, THE (John Cort): Baltimore, Md., 4-9, New York city 14—indefinite.
GYPSY LOVE (A. H. Woods): Washington, D. C., 4-9.
HANKY PANKY (Lew Fields): Brooklyn, N. Y., 4-9.
HAPPY HOOLIGAN (Gus Hill): Richmond, Va., 4-9, Danville 11, Winston 12, Asheville, N. C., 13, Knoxville, Tenn., 14, Chattanooga 15, New Decatur, Ala., 16, Memphis, Tenn., 18-23.
HEART BREAKERS (Mort H. Singer): Sherman, Tex., 6, Denison 7, Ardmore, Okla., 8, Oklahoma City 9, 10, McAlester 11, Muskogee 12, Fayetteville, Ark., 13, Ft. Smith 14, Little Rock 15, Memphis, Tenn., 16, 17, Clarksdale, Miss., 18, Yazoo City 19, Jackson 20.
HITCHCOCK, RAYMOND (Cohan and Harris): Chicago, Ill., Oct. 6-Nov. 23.
HOFFMAN, GERTRUDE (Messrs. Shubert): Boston, Mass., Oct. 6-Nov. 9.
HYAMS, JOHN, AND LEILA McINTYRE (Jos. M. Gaites): Chicago, Ill., Oct. 27-Nov. 17.
KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.
LAMBARDI GRAND OPERA (Mario Lambardi): Los Angeles, Cal., Oct. 28-Nov. 16.
LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): St. Louis, Mo., 3-16.
LEWIS, DAVE (Rowland and Clifford): Dayton, O., 4-9, Columbus 11-16, Detroit, Mich., 17-23.
LITTLE BOY BLUE (Henry W. Savage): Boston, Mass., Oct. 7-Nov. 9, Salem 11, Lowell 12, Lewiston, Me., 13, Bangor 14, Portland 15, 16, Lawrence, Mass., 18, Fall River 19, New Bedford 20.
LITTLE MILLIONAIRE (Cohan and Harris): Pittsburgh, Pa., 4-9.
LITTLE MISS FIX-IT (Werba and Luescher): Toronto, Can., 4-9, Peterboro 11, Lindsay 12, Orillia 13, Barrie 14, Guelph 15, London 16, St. Thomas 18, Woodstock 19, Stratford 20.
LOUISIANA LOU (Harry Askin): Philadelphia, Pa., Oct. 14-Dec. 7.
LOUISIANA LOU (Harry Askin): Columbia, S. C., 7.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., 28-Nov. 9, Indianapolis, Ind., 11-13, Louisville, Ky., 14-16, Buffalo, N. Y., 18-23.
MADAME SHERRY (Co. A: Messrs. Woods, Frazee and Lederer): Philadelphia, Pa., 18-30.
MADAME SHERRY (Co. B: Messrs. Woods, Frazee and Lederer): Jackson, Miss., 7.
MADAME SHERRY (Co. E: Messrs. Woods, Frazee and Lederer): Zanesville, O., 6.
McFADDEN'S FLATS (Jack Gilnes): Louisville, Ky., 3-9.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.
MERRY WIDOW (Henry W. Savage): Montreal, Can., 4-9, Boston, Mass., 11-23.
MERRY WIDOW (Henry W. Savage): White Plains, N. Y., 9, Middletown 11, Port Jarvis 12, Newburgh.
METROPOLITAN GRAND OPERA: Philadelphia, Pa., Oct. 31—indefinite.
METROPOLITAN GRAND OPERA (Guilio Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Pensacola, Fla., 6, Montgomery, Ala., 7, Selma 8, Birmingham 9, Atlanta, Ga., 11, 12, Anniston, Ala., 13, Gadsden 14, Rome, Ga., 15, Chattanooga, Tenn., 16, Augusta, Ga., 18, Athens 19, Macon 20.
MODERN EVE (Mort H. Singer): Lincoln, Neb., 5, 6, Grand Island 7, North Platte 8, Cheyenne, Wyo., 9, Denver, Colo., 10-16, Ogden 17, 18, Salt Lake City 19-21.
MODERN EVE (Mort H. Singer): Moberly, Mo., 6, Columbia 7, Alton, Ill., 8, Urbana 9, Joliet 10, Peoria 11, Canton 12, Jacksonville 13, Decatur 14, Danville 15, Bloomington 16, Aurora 17, Dubuque, Ia., 18, Winona, Minn., 19, Eau Claire, Wis., 20.
MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): New York city Oct. 28—indefinite.

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MUTT AND JEFF (Co. A: Gus Hill): Little Rock, Ark., 6, 7. Texarkana 8, Shreveport, La., 9, Monroe 10, Vicksburg, Miss., 11, Jackson 12, Meridian 13, Hattiesburg 14, Mobile, Ala., 15, 16, New Orleans, La., 17-23.
MUTT AND JEFF (Co. B: Gus Hill): Detroit, Mich., 3-9, Grand Rapids 10-16, Chicago, Ill., 17-30.
MUTT AND JEFF (Co. C: Gus Hill): Waverly, N. Y., 6, Danville 7, Batavia 8, Niagara Falls 9, Lockport 11, Hornell 12, Olean 13, Bradford, Pa., 14, Salamanca, N. Y., 15, Jamestown 16, Warren, Pa., 18, Erie 19, Titusville 20.
MUTT AND JEFF (Co. D: Gus Hill): Washington, D. C., 4-9, Annapolis, Md., 11, Frederick 12, Hanover, Pa., 13, Carlisle 14, York 15, Lancaster 16, Wilmington, Del., 18, Vineland, N. J., 19, Bridgeton 20.
MUTT AND JEFF (Co. E: Gus Hill): Laurinburg, N. C., 6, Lamberton 7, Marion, S. C., 8, Darlington 9, Florence 11, Orangeburg 12, Blackville 13, Barnwell 14, Sandersville, Ga., 15, Wrightsville 16, Hawkinsville 18, Fitzgerald 19, Nashville 20.
MUTT AND JEFF (Co. F: Gus Hill): Parsons, W. Va., 6, Elkins 7, Buckhannon 8, Weston 10, Brownsville, Pa., 11, Monongahela 12, Scottdale 13, Houtsdale 14, Donora 15, Monessen 16, Waynesburg 18, Barnesville 19, New Lexington 20.
MY LITTLE FRIEND (F. C. Whitney): Detroit, Mich., 4-9 Chicago, Ill., 10—indefinite.
NAUGHTY MARIETTA (Arthur Hammerstein): Kansas City, Mo., 4-9.
NEWLYWEDS AND THEIR BABY (Leffler-Bratton Co.): Kane, Pa., 6, Warren 7, Franklin 8, Oil City 9, Meadville 11, Greenville 12, Butler 13, Punxsutawney 14, Indiana 15, Greensburg 16.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PHILIPP, ADOLF: New York city Nov. 12—indefinite.
PINK LADY (Klaw and Erlanger): Cleveland, O., 4-9, Philadelphia, Pa., 11-23.
PINK LADY (Klaw and Erlanger): Columbia, S. C., 6, Charleston 7.
PRINCE OF PILSEN (Henry W. Savage): Wilkes-Barre, Pa., 6, Scranton 7, Binghamton, N. Y., 8, Elmira 9, Syracuse 11, Niagara Falls 12, Erie, Pa., 13, Warren, O., 14, Canton 15, Akron 16, Detroit, Mich., 18-23.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Boston, Mass., Sept. 2-Nov. 9, Providence, R. I., 11-16, Springfield, Mass., 18-20, Hartford, Conn., 21-23.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Dallas, Tex., 4-6, Ft. Worth 7, Waco 8, Austin 9, Galveston 10, Houston 11, 12, San Antonio 13, 14, Los Angeles, Cal., 18-23.
RING, BLANCHE (Frederic McKay): Brockton, Mass., 6, New Bedford 7, Fall River 8, Newport, R. I., 9, Worcester, Mass., 11, 12, North Adams 13, Pittsfield 14, Troy, N. Y., 15, Kingston 16, New York city 18-23.
RING, JULIE (J. P. Goring and Co., Inc.): Greenville, Tex., 6, Sherman 7, Denison 8, Wichita Falls 9, Dallas 11-13, Oklahoma City, Okla., 14, 15, El Reno 16, Enid 17, Arkansas City, Kan., 18, Independence 19, Bartlesville, Okla., 20.
ROBIN HOOD (Daniel V. Arthur): Philadelphia, Pa., 28-Nov. 9.
ROSE MAID (Co. A: Werba and Luescher): Troy, N. Y., 6, Glens Falls 7, Meriden, Conn., 8, Waterbury 9, Newark, N. J., 11-16, Atlantic City 18-20.
ROSE MAID (Co. B: Werba and Luescher): Memphis, Tenn., 6, 7, Paducah, Ky., 8, Evansville, Ind., 9, St. Louis, Mo., 10-16, Kansas City 17-23.
ROSE OF PANAMA (John Cort): Oakland, Cal., 3-6, Fresno 7, Coalinga 8, Hanford 9, Bakersfield 10, San Diego 11-13, Pasadena 14, San Bernardino 15, Riverside 16, Los Angeles 17-23.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SCHOOL DAYS (W. B. Fredericks): Wilkes-Barre, Pa., 4-9.
SEVEN HOURS IN NEW YORK (Wee and Lambert): Freehold, N. J., 6, Plainfield 7, Harrisburg, Pa., 8, 9.
SIDNEY, GEORGE (A. W. Herman): Grand Rapids, Mich., 3-6, Kalamazoo 7-9, Battle Creek 10, Jackson 11, Lansing 12, Bay City 13, Saginaw 14, Owosso 15, Flint 16.
SMART SET, THE (S. H. Dudley): Kansas City, Mo., 4-9.
SPRING MAID (Co. B: Werba and Luescher): St. Paul, Minn., 3-6, Minneapolis 7-9, Mankato 10, Sioux Falls, S. Dak., 11, Sioux City, Ia., 12, Des Moines 13, Kansas City, Mo., 14-16, Carthage 17, Oklahoma City, Okla., 18, Ft. Worth, Tex., 19, 20.
SPRING MAID (Co. D: Werba and Luescher): Coshocton, O., 6, Cambridge 7, Zanesville 8, Bellaire 9, Marietta 11, Parkersburg, W. Va., 12, Grafton 13, Fairmont 14, Morgantown 15, Connellsville, Pa., 16, Beaver Falls 18, Butler 19, Punxsutawney 20.
SURATT, VALESKA (Messrs. Shubert): Salt Lake City, U., 4-6.
THREE TWINS (Philip H. Niven): Toronto, Can., 4-9.
TRENTINI, EMMA (Arthur Hammerstein): Baltimore, Md., 4-9.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B. (Stair and Havlin): Cleveland, O., 4-9.
WHIRL OF SOCIETY (Messrs. Shubert): Cleveland, O., 4-9.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): St. Louis, Mo., 3-9.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATERS (A. H. Woods): Baltimore, Md., 4-9.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 21—indefinite.

MINSTRELS.

DE RUE BROTHERS: Coldwater, Mich., 6, Marshall 7, Homer 8, Tekonsha 9.
BIG CITY (John W. Vogel's): Corry, Pa., 6, Meyville, N. Y., 7, Dunkirk 8, Batavia 9.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS'S HONEY BOY: St. Louis, Mo., 3-9.
FIELD'S, AL G. (Edward Conrad): San Antonio, Tex., 9, 10.
GEORGIA TROUBADOURS (William McCabe): Great Bend, Kan., 6, Belpre 7, Kingsley 8, Stafford 9.
O'BRIEN, NEIL: Flint, Mich., 9.
PRIMROSE AND DOCKSTADER: Chicago, Ill., 3-23.
ROZELL'S (C. A. Rozell): Ft. Worth, Tex., 4-9.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Albany, N. Y., 4-6, Worcester, Mass., 7-9, Boston 11-16.
AMERICAN BEAUTIES (M. B. Daley): Chicago, Ill., 3-9, Detroit, Mich., 10-16.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Montreal, Can., 4-9, Albany, N. Y., 11-13, Worcester, Mass., 14-16.
BEHMAN (Jack Singer): Hoboken, N. J., 4-6, Paterson 7-9, Newark 11-16.
BEN WELCH'S (Jacob Lieberman): Louisville, Ky., 3-9, St. Louis, Mo., 10-16.
BON TONS (Jesse Burns): Boston, Mass., 4-9, New York city 11-16.
BOWERY (Geo. H. Harris): Bridgeport, Conn., 7-9, Providence, R. I., 11-16.
COLLEGE GIRLS (Max Spiegel's): Philadelphia, Pa., 4-9, Baltimore, Md., 11-16.
COLUMBIA (Frank Burns): New York city 4-16.
CRACKER JACKS (Bob Manchester): Springfield, Mass., 4-6, Albany, N. Y., 7-9, Brooklyn, N. Y., 11-16.
DAZZLERS (Chas. B. Arnold): Philadelphia, Pa., 4-9, New York city 11-23.
DINKENS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Brooklyn, N. Y., 4-9, New York city 11-16.
GAIETY GIRLS: Pittsburgh, Pa., 4-9, Cleveland, O., 11-16.
GAY MASQUERADERS (M. Messing): Providence, R. I., 4-9, Boston, Mass., 11-16.
GINGER GIRLS (Manny Rosenthal): Washington, D. C., 4-9, Pittsburgh, Pa., 11-16.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Chicago, Ill., 10-16.
GIRLS FROM HAPPYLAND (Leo Hurtig): Kansas City, Mo., 3-9, Omaha, Neb., 10-16.
GOLDEN CROOKS (James Fulton): New York city 4-9, Paterson, N. J., 11-13, Hoboken 14-16.
HARRY HASTINGS: Omaha, Neb., 3-9.
JOLLY FOLLIES (Al. Rich): Baltimore, Md., 4-9, Washington, D. C., 11-16.
KNICKERBOCKERS (Louis Robie): Rochester, N. Y., 4-9, Syracuse 11-16.
LOVE MAKERS (Sam Howe): Buffalo, N. Y., 4-9 Rochester 11-16.
MERRY-GO-ROUNDERS (Leffler-Bratton Co.): New York city 4-9, Brooklyn 11-16.
MERRY WHIRL (Louis Epstein): St. Louis, Mo., 3-9, Kansas City 10-16.
MIDNIGHT MAIDENS (W. S. Clark): Brooklyn, N. Y., 4-9, Hoboken, N. J., 11-13, Paterson 14-16.
MOLLIE WILLIAMS (Phil Isaacs): Paterson, N. J., 4-6, Hoboken 7-9, Philadelphia, Pa., 11-16.
QUEENS OF PARIS (Joseph Howard): Cincinnati, O., 3-9, Louisville, Ky., 10-16.
ROBINSON CRUSOE GIRLS (Sam Robinson): Toronto, Can., 4-9, Buffalo, N. Y., 11-16.
ROSE SYDELL (W. S. Campbell): Newark, N. J., 4-9, Philadelphia, Pa., 11-16.
RUNAWAY GIRLS (Peter S. Clark): Boston, Mass., 4-9, Springfield 11-13, Albany, N. Y., 14-16.
SOCIAL MAIDS (Robt. Cohn): Chicago, Ill., 3-9, Cincinnati, O., 10-16.
STAR AND GARTER (Dave Rose): Detroit, Mich., 3-9, Toronto, Can., 11-16.
TAXI GIRLS (Louis Hurtig): Toledo, O., 3-9, Chicago, Ill., 10-16.
TROCADEROS (Frank Pierce): Syracuse, N. Y., 4-6 Utica 7-9, Montreal Can., 11-16.
WINNING WIDOWS (Jacob Goldenberg): Cleveland, O., 4-9, Toledo 10-16.
WORLD OF PLEASURE (Dave Gordon): New York city 28-Nov. 9, Bridgeport, Conn., 14-16.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Kansas City, Mo., 3-9, St. Louis 10-16.
AUTO GIRLS (Teddy Simonds): Baltimore, Md., 4-9, Washington, D. C., 11-16.
BIG REVIEW (Henry P. Dixon): Minneapolis, Minn., 3-9, St. Paul 10-16.
BOHEMIANS (Al. Labin): New York city 4-9, Philadelphia, Pa., 11-16.
CENTURY GIRLS (Walter Greaves): Indianapolis, Ind., 3-9, Chicago, Ill., 10-16.
CHERRY BLOSSOMS (Max Armstrong): Omaha, Neb., 10-16.
DAFFYDILLS (Arthur Muller): Detroit, Mich., 3-9, Toronto, Can., 11-16.
DANDY GIRLS (Charles P. Cromwell): Louisville, Ky., 3-9, Indianapolis, Ind., 10-16.
DANTE'S DAUGHTERS (Chas. Taylor): Brooklyn, N. Y., 4-9, Newark, N. J., 11-16.
FOLLIES OF THE DAY (Barney Gerard): Chicago, Ill., 3-9, Detroit, Mich., 10-16.
GAY WIDOWS (Louis Oberworth): St. Paul, Minn., 3-9.
GIRLS FROM JOYLAND (Sim Williams): New York city 4-9, Brooklyn, N. Y., 11-16.
GIRLS FROM MISSOURI (L. Talbot): St. Louis, Mo., 3-9, Louisville, Ky., 10-16.
GIRLS FROM RENO (James Madison): Boston, Mass., 4-16.
HIGH LIFE IN BURLESQUE (Chas. Falke): Philadelphia, Pa., 4-9, Baltimore, Md., 11-16.
JARDIN DE PARIS (Leo Stevens): Philadelphia, Pa., 4-9, Brooklyn, N. Y., 11-16.
LADY BUCCANEERS (H. H. Strouse): Newark, N. J., 4-9, Paterson 11-13, Scranton, Pa., 14-16.
MERRY MAIDENS (Edw. Schaefer): Paterson, N. J., 4-6, Scranton, Pa., 7-9, Philadelphia 11-16.
MISS NEW YORK, JR. (W. F. Fennessy): Chicago, Ill., 3-9, Milwaukee, Wis., 10-16.
MONTE CARLO GIRLS (Tom Sullivan): Boston, Mass., 28-Nov. 9, New York city 11-16.
MOULIN ROUGE: Cleveland, O., 4-9, Cincinnati, 10-16.
ORIENTALS (W. Cameron): New York city 4-9, Boston, Mass., 11-23.
PACEMAKERS (B. B. Patton): Washington, D. C., 4-9, Allentown, Pa., 11, Reading 12, Harrisburg 13, Altoona 14, Johnstown 15, McKeesport 16.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Scranton, Pa., 4-6, Paterson, N. J., 7-9, New York city 11-16.
ROSE BUDS (Lew Livingston): Omaha, Neb., 3-9, Kansas City, Mo., 10-16.
STARS OF STAGELAND (Wm. Dunn): Harrisburg, Pa., 6, Altoona 7, Johnstown 8, McKeesport 9, Cleveland, O., 10-16.
TIGER LILIES (James Weston): Milwaukee, Wis., 3-9, Minneapolis, Minn., 10-16.
WATSON'S (Dan Guzzenheim): Buffalo, N. Y., 4-9, Scranton, Pa., 11-13, Paterson, N. J., 14-16.
WHIRL OF MIRTH (Robt. Gordon): Cincinnati, O., 3-9, Chicago, Ill., 10-16.
YANKEE DOODLE GIRLS (Alex. Gorman): Toronto, Can., 4-9, Buffalo, N. Y., 11-16.
ZALLAH'S OWN (Harry Thompson): Brooklyn, N. Y., 4-9, New York city 11-16.

BANDS.

BOSTON SYMPHONY (Dr. Karl Muck, conductor): Baltimore, Md., 6, Fall River, Mass., 12.
SOUSA: Lockport, N. Y., and Niagara Falls 6, Oneida and Rome 7, Utica 8, Syracuse 9, New York city 10, Middletown, Conn., and New Haven 11, Great Barrington, Mass., 12, Pittsfield 13, Springfield 14, Westfield and Northampton 15, Gardner and Fitchburg 16, Boston 17, Fall River 18, New Bedford and Brockton 19, Portsmouth, N. H., and Dover 20.
PHILHARMONIC OF NEW YORK (Josef Stransky, conductor): Providence, R. I., 7.

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MOTION PICTURES

COMMENT AND SUGGESTION

THE army of "knockers" is a big body mainly composed of little people. That applies in general and specifically to the division of the knockers' army that devotes attention, pen and paper to "The Vapid Photoplay," "The Stagnant Motion Picture," "What is the Matter with the Photodrama?" and kindred subjects. Rather it is the same subject under slightly different names. These men—once in a while a woman strays among them, but not often—are the authors of multitudinous letters and articles that find their way to publications interested in motion pictures. Sometimes they are printed, more often their relegation to the return mail or the waste paper basket is decided by the presence or absence of postage stamps. Each week THE MIRROR gets its share of such communications.

* * * *

Here is a suggestive fact. Most of these pessimistic contributions are written by men who have tried their luck at scenario writing and met with failure or scant success. I know this because the complaining ones never fail to draw upon personal experience by way of illustration. Sifted down to its essentials the argument generally runs something like this. "I have been writing artistic scenarios and the producers won't accept them, hence I have proof positive that they don't know art when they see it. Motion pictures are in a bad way and for a remedy I offer my scenarios." Up to this point—the point of their own scenarios as a cure for existing evils—all would-be reformers agree. But as to the quarter deserving of the greatest censure opinions differ between the unintelligent scenario editor and the stupid director, with the editor getting the hardest knocks—poor man.

* * * *

Broadly speaking those who insist that motion pictures are not advancing as fast as can reasonably be expected may be divided into two classes, the members of the "knockers'" army and the numerous public that forms snap judgments based on slight information. The two have this in common. For a conclusive argument that is to annihilate the foolish optimist they point the proverbial finger of scorn at the trash that is being released week after week under the name of farce, or comedy, or Wild West drama, or perhaps just plain drama. That is true. Some companies make a specialty of trash because there is a demand for it where better work would not be appreciated, just as theatrical producers look for fortunes in burlesque and slap-stick vaudeville. But why take the acknowledged trash as indicating the tendency in the development of motion pictures any more than burlesque as a sample of stage conditions? Of course, there is no reason unless it can be shown that the best companies are afraid to rise above heads born pretty close to the ground. They are not.

* * * *

Mention might be made of numerous feature films, Shakespearean and others, that indicate artistic aims, but for a sample of highly meritorious accomplishment

GERTRUDE McCOY,
Beautiful Young Actress with Edison Company.

on the part of all concerned in the production, and one actress in particular, I am going to speak of a Biograph picture made in the ordinary course of a day's work, so to speak. It was not advertised as something extraordinary, and the more on that account may be taken to refute the contention that producers are afraid to verge from trite romance, trite comedy, trite melodrama, or a mingling of the three. The picture is called The Painted Lady and there is nothing trite about it. A scenario editor trained to work in a groove would have balked at the script, a director of less keen perceptions would have insisted on more conventional acting and a woman less thoroughly an artist would have spoiled the picture. It exists now as the most notable of the recent visual contradictions to "knockers" who talk of "The Stagnant Photoplay."

The Painted Lady—I don't like the title, but never mined—is distinctly progressive, in that it depends for success upon the ability of an actress to express complex emotions that lead to insanity, which in turn results in death. The customary modes of depicting love, anger, fear and physical weakness would not have sufficed to make this story the impressive tragedy that it is. If proof is required, the picture shows that producers need not confine themselves to the stupidly obvious, also that fine shades of mental suffering may be communicated to an audience through the medium of a photoplay. Skilled acting is the chief requisite and the Biograph Company has at least one actress capable of delicately shaded work. No doubt there are plenty of others equally gifted and their talents need not be frittered away on trivialities.

* * * *

As the picture in question has been reviewed in THE MIRROR a repetition of the story would be superfluous. But there is no harm in suggesting that the discouraged souls, who believe that the artistic growth of the photoplay is stunted make an effort to see The Painted Lady. It is good in itself and an indication of still better things to follow.

* * * *

Because the following letter contains a suggestion that deserves to come to the attention of picture producers we don't object to giving the Bay City *Tribune* a little free advertising. It comes from George E. Cates, editor of "With the Films," and reads: "The Bay City *Tribune* is now running a 'With the Films' column on the Sunday theatrical page, and has done so for the last three weeks. I believe we are as yet the first newspaper to inaugurate this new departure. I have to 'pirate' most of my stuff from THE MIRROR and other periodicals catering to moving picture news, but I have written a number of the large motion picture companies to send me on news suitable for this column, so I won't have to do it, I hope, much longer. Our 'With the Films' column is a work of art, and has as many readers I believe as any other part of our Sunday theatrical page. It is no more than right that every theatrical page of any newspaper should also give at least a column to motion picture doings. The news syndicates, however, which furnishes this paper with theatrical news never sends along a line of motion picture news. There are fifteen motion picture theaters here, and week in and week out the attendance is triple the attendance at the 'legit' houses. So I cannot see why the whole theatrical page of any newspaper should be given over in its entirety to 'legit' news. Moving picture exhibitors' associations should look into this phase, and if necessary arrange with news syndicates to furnish newspapers a column or so of moving picture news for the weekly theatrical page each week."

THE FILM MAN.

"THE STAR OF BETHLEHEM."
Thanhouser Picture That is Causing Much Comment.

"THE NEW LOVE AND THE OLD."
Scene from Clever Solax Photoplay.

IMP COMPANY LUNCHING AT BLOCK ISLAND.

Top Line: Frank Smith, William Welsh; Center: Herbert Brenon, Vivian Prescott, William E. Shay, E. Wynard; Lower: William Dunn, Jean Archer.

FOUR EXHIBITORS' CONVENTIONS.

Meetings to Be Held in Massachusetts, West Virginia, Iowa, and Nebraska.

M. A. Neff, president of the Motion Picture Exhibitors' League of America has issued calls for conventions in Massachusetts, West Virginia, Iowa and Nebraska. Invitations have been extended to all exhibitors in Massachusetts to attend the convention in Boston on Nov. 18, and judging from present prospects there will be a large attendance. The organization of a state league to be affiliated with the League of America is proposed, a national vice-president, a state president, a state vice-president, second vice-president, secretary and treasurer will be elected at the Boston convention.

At Des Moines, Iowa, the convention is scheduled for Dec. 3 and 4 for the purpose of completing a thorough organization and every exhibitor in the state is invited to attend. A full programme will be published later.

The Nebraska convention is called to convene in Omaha, Dec. 5 and 6, and is expected to result in the formation of a state league. In West Virginia the meeting of exhibitors will be held at Huntington, Dec. 17 and 18. Many prominent exhibitors throughout the country have promised to attend this gathering.

BUNYAN PICTURE IN BROOKLYN.

The first public showing of the Hochstetter Utility Company's picture, The Life of John Bunyan and Pilgrim's Progress will be at the Brooklyn Institute of Arts and Sciences. Special music has been written for the picture.

MORMON PICTURE NEAR COMPLETION.

The Utah Moving Picture Company, with temporary business offices in Los Angeles, will undertake the completion of One Hundred Years of Mormonism, which has been partially completed in the mountain fastnesses of Utah, and will go East to get the original start of mormonism near Palmyra, N. Y.

The entire cost of the reel will be considerably over $50,000. The Utah Moving Picture Company, with representatives in London, Paris, St. Petersburg, Rome, Sidney, Buenos Ayres, Montreal and New York, will release this feature film, simultaneously for all markets both at home and abroad. Unless bad weather or unexpected accident should interfere with the progress now being made, the picture will be ready for exploitation next month.

HACKETT IN FAMOUS ROLE.

Daniel Frohman, of the Famous Players Film company, went to St. Louis, Mo., last week, particularly to see James K. Hackett and make definite arrangements for his appearance in a photoplay production of The Prisoner of Zenda. Mr. Hackett agreed to play his old role and it is probable that the pictures will be made in New York, next Spring.

VERDICT AGAINST MELIES COMPANY

Judge Gray Sustains Decision of District Court in Film Patent Case.

Judge Gray, of the United States Circuit Court of Appeals, sitting in Philadelphia, last week handed down an opinion on the action brought by the George Melies Company against the Motion Picture Patents Company and the Edison Company, in which the verdict rendered by the United States District Court of New Jersey was sustained.

By this verdict the Melies Company was refused a renewal of its license which permitted the use of a certain motion picture invention. When suit was brought to force the Motion Picture Patents Company to grant the license the defense of the patentees was that the Melies Company had assigned a majority of its stock to Max Lewis, and, under their agreement, this was in violation of their contract. According to the terms of the license, stock should not be sold to motion picture exchanges.

PATHE HAS MODEL STUDIO.

New Building in Jersey City is Equipped with Every Convenience.

In the early days of film making a one-story building in Jersey City was rented as a studio, much to the amusement and wonder of the natives who hung over the back fences and offered suggestions to the actors. There were no stage or lighting facilities in the building so all the pictures were taken in the open, the director being leading man, property man and in fact a little of everything in the production. Such was the first Pathe studio.

In marked contrast is the new up-to-date building, just completed, which stands within a stone's throw of the old, overlooking the Hudson River and New York City.

The imposing brick and stucco building is on the side of a hill which allows what would otherwise be the basement to be used for offices opening on the street level. Here are the offices of J. A. Berst, President, Acting Manager H. C. Hoagland, the accounting department and all the other business offices where everything is provided for expedition and comfort.

On the second floor are the offices of the scenario editor, board of directors, dressing rooms, where every comfort is provided for the leading actors and actresses, a garage and property room. A large out door stage opens from this floor.

The third floor houses the wardrobe room, machine shop, scenic studios, carpenter shops, another property room and the dressing rooms for supers. Every department is equipped with the latest machinery and labor saving devices and all are laid out in such manner as to avoid any useless effort in getting from one to the other.

The whole top floor is devoted to the studio proper. Here there is room for about eight sets and every modern convenience for handling scenery quickly is in use.

The whole plant is a development of the ideas of J. A. Berst, whose long experience, both here and abroad, has given him a thorough knowledge of the needs of an up-to-date plant and the $150,000 outlay has been made to the greatest advantage. Howard M. Peck is the architect.

"FOREST ROSE" A BIG PRODUCTION.

The Thanhouser Company has selected Nov. 29 as the release date for Forest Rose, a picture in two reels. It is stated that the New Rochelle producing firm has made the stirring picture from Emerson Bennett's story of early days in the great West, and that the Indian and pioneer life of the period has been accurately reproduced. A large company spent a week and a half in the mountains making the subject. The principals were Marguerite Snow, Jean Darnell, James Cruze, William Russell, Fred Vroom, David Thompson, and Harry Markes, and of the Thanhouser juveniles The Thanhouser Kid, the Kidlet, and Benham.

The big situation of the subject is, as those who have read the original story may remember, where "the Forest Rose" aids Wetzel and Albert to outwit the Indians, who are on their trail and to reach the fort in safety.

"AN INDIAN'S FRIENDSHIP."

Essanay Western Drama Featuring G. M. Anderson, to Be Released Nov. 9.

"KINGS OF THE FOREST."
Selig Picture to Be Released Nov. 11.

FLORENCE LAWRENCE LEAVES VICTOR.

Future Plans of Popular Actress Have Not Been Announced.

Florence Lawrence, about whom there has been a quantity of discussion during the past few months, has left the Victor company. It is too soon to announce her plans for the future, but it is a safe guess that her vacation will be brief.

TICKETS FOR COUPONS.

The American Tobacco Company has a novel scheme whereby admission to motion picture theaters throughout the country may be secured on presentation of coupons that will be distributed with packages of Tokio cigarettes. Captain Fritz Du Quesne is responsible for the plan that it is estimated will mean a profit of $500,000 to proprietors of motion picture houses. At the present time an order for $1,000,000 worth of coupons is being filled.

It is claimed that nearly $500,000 worth of coupons are being given away with Tokio cigarettes every year by the American Tobacco Company. The coupons are valued at half a cent, redeemable in money or merchandise and, owing to the fact that there are not enough places to cash them, many of the coupons go to waste.

Under the new scheme managers will accept ten coupons for a five-cent ticket and twenty for a ten-cent ticket and the American Tobacco Company will in turn pay cash for the coupons at an increase of five per cent. more than their face value in five dollar lots. It is expected that this will result in motion picture houses becoming stations where coupons may be cashed and will mean a substantial profit for motion picture men.

As an indication of good faith and to show that their goods are worthy, the American Tobacco Company will, on request, send ten packages of cigarettes to the manager of any motion picture theater.

WITH THE FILM MEN.

C. Lang Cobb has severed his connection with Reliance. It is official this time as we have his letter saying so.

L. A. Coover, of Eclair, is busy on a publicity campaign which he says is entirely novel and will make the old timers sit up and take notice.

J. Parker Reed, Jr., has returned from Denver, where he has been working on a film showing modern methods of handling delinquent children.

Just received a card from Joe Brant which says, "Cut out the old address, jot down the new one. Since November first the Universal has occupied the entire third floor of the Mecca Building."

Bert Ennis has left the Vitagraph Company and taken charge of the advertising department of the New York Motion Picture Company.

At the last meeting of the New York Motion Picture Company, Miss May C. Kenny was elected second vice-president. Miss Kenny has been with Kessel and Baumann for six years and is one of the highest paid business women in the United States.

Edward RossKam has added another feature which will take up most of his time for a while. It's a girl and weighed eight pounds. At last accounts, Mrs. RossKam and the baby were doing well.

Vandals stole the large brass sign at the Kalem offices one night last week. Mr. Wright seems to think, however, that it was some one who was so fond of Kalem films that he wanted a souvenir.

FOUR EXCELLENT PICTURES.

Great Northern Company Shows Feature Films of Unusual Merit.

At a private view in the Film Supply Company's exhibition room, last week, four Great Northern features, all two reel subjects, were shown before an audience in which several men prominent in the motion picture industry were numbered. The productions were of such marked merit, particularly from a photographic standpoint, that the showing of each was followed by applause from a more than ordinarily critical gathering of spectators. The pictures have popular qualities of exceptional strength that should make for wide favor when released for public exhibitions.

Expert photography, a painstaking regard for accuracy in the details of the settings and evidences of a lavish expenditure of money and effort to get the desired effects, mark all of these productions as artistic achievements well above the general run of feature films. Life-like is a fitting term to use in connection with the more memorable of the scenes in each. Especially in Fire at Sea, the most notable of the films, the spectator is brought into close touch with thrillingly dramatic realities. The other three, The Clown's Revenge, The Lost Memory and Vanquished, bear the same evidences of truth, but deal with subjects less difficult to portray.

In Fire at Sea, or a Drama on the Ocean, the story told is secondary in importance to the astonishing realism displayed in showing the horrors consequent upon a fire on a great steamship while in mid-ocean. Of course, it will bring vividly to mind the Titanic disaster. Three characters of importance are introduced, Frank Harvey, a professional entertainer, Mary, a daughter of the captain and captain Wilson. Fire is discovered in the hold of the vessel and the sailors are shown battling with the flames while suffocating clouds of smoke pour from the burning cargo to the upper decks.

It is evening and most of the first cabin passengers are gathered in the main saloon. When Mary learns that the ship is on fire, she gets Frank to entertain the passengers that a panic may be averted. These scenes are wonderfully well handled—the ship's crew fighting frantically to check the blaze, the wireless operator calling for help, and the passengers laughing and applauding the entertainers, all unconscious of impending danger. The characters of Frank and Mary are excellently played.

Then comes the panic, the wild scramble to find places in the life boats, the frenzied gesticulations of half clothed figures rushing madly from staterooms, the lowering of the boats, men and women jumping overboard and their subsequent rescue. But the captain's daughter and the actor have been left behind and almost overcome by smoke; they crawl out on the line that has been thrown from the rescuing ship and finally are lifted into one of the life boats. In the vividness of the photography and the genuineness of the scenes this picture excels anything of the kind ever shown.

Probably next in importance comes The Lost Memory, and again the film is more notable for pictorial effects than the story it contains. A Mr. Thompson, a wealthy business man, is injured in an automobile accident, with the result that he forgets even his identity, and wandering into a dense forest he is almost dead from hunger and thirst when rescued by a gypsy girl. For a year he lives with the gypsies; then becoming restless, he wanders off and eventually reaches his home, where he finds his wife and little daughter, who believe that he is dead. The child recognizes her father by marks on his arm. Such is the basis for a story that has been greatly amplified. The atmospherical effects attained in denoting an approaching thunderstorm, the pictures that give the spectator the feeling of being on top of a train moving at high speed, and the scenes in a gypsy camp are particularly noteworthy.

The Clown's Revenge tells a story appealing strongly to the sympathies, but the first reel suffers from a lack of clearness in setting forth the relations of the principal characters. This vagueness might be remedied by a few judiciously placed titles. Briefly the plot deals with the misfortunes of a circus troupe. A clown is in love with a horse-back rider, Baptiste, who in turn loves another member of the company. Baptiste falls from her horse and is injured and when the troupe leaves, Baptiste is forced to remain behind. Her admirer falls in love with his partner in a sensational bicycle act, the clown tells Baptiste of his falseness and the final tragic climax shows the two performers hurled to their death. Baptiste bends sorrowfully over the prostrate bodies. Besides telling a story of tragic appeal this picture carries the atmosphere of a circus and its people.

A uniform beauty in the settings is the chief asset of Vanquished, a picture that tells the story of a handsome countess, who is much sought after by noblemen, but prefers a plain Mr. Burns. The various schemes she adopts to overcome the indifference of this Mr. Burns provide good comedy material. Excellent actors have been provided for the principal parts in this picture, as in the others. D.

PLAYERS APPEAR WITH PICTURES.

Theater Too Small to Hold Crowd Anxious to See Keystone Actors.

LOS ANGELES (*Special*).—Here is a practical idea for both motion picture proprietors and producers alike. It has been tested and has proven a success in the form of crowded houses. Mack Sennett and his Keystone company traveled to Long Beach a few nights ago to give a Keystone programme. It was advertised that the company would appear on the stage when the films were run, and they "turned 'em away." The abnormal curiosity of the fan to see a live motion-picture actor brought the flood of cash.

Incidentally Mabel Normand sang a song! She did well until she essayed a high "C." The orchestra must have slid off the key but the "Two Sherlocks" Sennett and Mace promptly put things right by singing the high note weirdly. After the run of a "Two Sleuths" film, the Sherlocks from real life appeared on the stage and looked for an offender in the audience. The company will do their stunts in other houses.

And still they come. The Powers Company, with a "show us" air, galloped into the Southern California colony yesterday and took up quarters with the Universal outfit. There are 26 people in the squad.

Frank Woods came also. That is, the Kinemacolor contingent, scouting for a heavenly climate and scenery made for the gods, wafted in with 45 people and took possession of the old Revier studio at Hollywood. Woods and Le Saint, the latter from the Imp, are among the directors. "Spec." says he already is convinced that it was not the Ananias club which wrote the boost stuff regarding the eternal Summer and sunshine of this region. The Kinemacolor will run nothing less than two-reel pictures.

Ruth Rowland of the Kalem Company, Santa Monica, has made a fitting reply to the query: "What qualifications must a motion-picture actress possess?" Manager P. C. Hartigan has featured her in many strenuous stunts, all on a single film. She begins by leaving home in the morning, riding in her auto, boxing and exercising in the gymnasium, horseback riding, catching yellowtail in the Pacific, shooting wild ducks, and driving an aeroplane. I can testify that the fair Ruth really flew and handled the wheel. She ends the instructive film lesson by rejecting the usual batch of daily proposals sent in by mail.

Marshall Neilan again is with the Kalem as lead. He was with the Flying "A" while away. Phyllis Daniels of the Kalem has not announced the date of her wedding as yet. She cannot decide upon the hat.

Henry McRae, new director of the Selig forces here, has just completed a lively film near Sanger, in the mountains. A ride down a lumber flume is one of the thrills. Hobart Bosworth, of the Selig company, is doubling this week, playing lead in The Landslide at a local opera house, but continuing his film work as usual.

The subtle influence of newly married life caused Rollin S. Sturgeon, manager of the Western Vitagraph, to sit down and dictate a play himself. It is needless to mention that it has fireside scenes and but two characters—he and she. They meet, they greet, they eat—preacher.

W. E. WING.

SCREEN CLUB OPENS THIS WEEK.

The Screen Club rooms at 163 West Forty-fifth street will be open to members of the club sometime during the current week. They have been attractively furnished and will offer every convenience appropriate to an up-to-date club.

PATHE STUDIO.
Every Facility for the Making of Pictures is Found in This New Building.

ALICE BLACHE, A DOMINANT FIGURE IN PICTURES

HOW A FRENCH WOMAN CAME TO THIS COUNTRY AND BUILT UP A BIG BUSINESS

MADAME ALICE BLACHE was busy at that moment. Would I not wait, or perhaps I would be pleased to go up into the studio where the Madame was occupied in supervising the production of several scenes in a film comedy soon to be released? It was the opportunity I sought—to watch this remarkable woman at work—and on expressing my wish, I was led through a hall and up a stairway, perfumed strongly with fresh paint, warmly greeted, given a chair in the shadows—just outside of the blinding arc lights, and left to myself to form the first impressions that I was afterwards to have enlarged and confirmed in a congenial, personal conversation with her.

Often we hear tales, recounting the wonderful achievements of green boys from the country who come to the great metropolis to establish themselves in the world, but seldom does it fall to the lot of history's pen to record a more striking romance of the business world than the one found in the life of the woman whom I was now observing. Nine years ago Madame Blache came to this country as the wife and counselor of Herbert Blache, the American representative of the Gaumont Company. She could not speak a word of English and her friends could be counted on one hand. Now she stands as the dominant figure in a motion picture factory and studio which she organized and built up, from which she draws an income of from fifty to sixty thousand dollars annually. And her friends—well, we know that success is productive of unlimited friends.

"Yes," she said to me afterwards, "it is curious that I should now be engaged in the business of producing pictures, and yet again it isn't. When I first came to this country, I entertained no idea of entering the field, though I had been associated with the Gaumont Company in Paris ever since its inception. I was ignorant of your language, your customs and conditions here, and I thought over the matter for some time before I ventured."

Dame Fate really had little to do with the career of Madame Blache. What she has accomplished is solely the result of personal effort, thought and the qualities within her. The venture was carefully planned, reasoned out and launched and very little was left to the caprice of chance. In speaking of this she said:

"Waste has always been a terrifying word to me. Waste, I think, in any shape or form, is one of the greatest of crimes—I abhor it in my own life and in the lives of others and I guess it was this very thing which first decided me to act. I had had experience in the picture business—I knew it thoroughly and it seemed a shame not to put my knowledge to some good advantage when there was so much room. My husband was with me heart and soul and had it not been for his relations with the Gaumont Company, we would have conducted the business together. I have never been without his advice and support and the support of my many friends.

"Perhaps I should not have been able to accomplish so much in any other country, particularly in France." This was a remark which puzzled me and the inquiry to know why, led to a discussion of conditions and people here and in her native land. Her opinions are interesting.

"I am a woman. Do you understand?"

Vaguely I did, for I knew and had seen something of the women and the position they hold in Europe, but I remained unsatisfied until she had spoken further.

"Here, in a general way, the fight and victory is to the strong, irrespective of sex. It is not so where I came from. In France we are women, just women, to be treated with all due deference by the men of breeding and to be pampered and showered with affection. Women are commonly in a state of dependence, and are not likely to exercise their reason with freedom. Art in some forms is practically the only field open to them. There are exceptions, of course, but they are rare.

"It is so different here and never for once have I been sorry that my husband brought me with him—to live, to associate and to grow among such nice, cosmopolitan people. They talk of French chivalry. Yes, it does exist, but mostly it is superficial. So long as a woman remains in what they term, her place, she suffers little vexation. Yet let her assume the prerogatives usually accorded to her brothers and she is immediately frowned upon. The attitude towards women in America is vastly different.

"During my first experience with a film stock company in this country, I did not fully realize this and I put into practise wrong tactics. I ruled with an iron hand. I soon learned my mistake and ever since then I have progressed more rapidly. An American gentleman, on joining my company, presumes that I know what I am doing and that I have a right to be where I am. It is a constant conflict when a woman in a French studio attempts to handle and superintend men in their work. They don't like it, and they are not averse to showing their feelings."

ALICE BLACHE,
President of the Solax Company.

It is unnecessary to state that Madame Blache has had ample occasion to watch and study acting before the camera, here and in her own country, and that she has arrived at some conclusions respecting the subject. Acting, according to her, is a question of the individual to a large extent. Technically, good acting is not relegated to certain kinds of temperaments, or to any particular race of people. The power comes from within and is actuated by the love of approbation. She maintains that players of equal capabilities are often widely different in their natures and mental powers.

"In my studio," she continued, "I say to one of my company, this is your role. He or she takes the manuscript—reads it over—studies it, and reasons out his or her conception of the interpretation. An American's method of playing the part is regulated by the head and as a result, the director, comparatively speaking, has little trouble with him. If his ideas on some points are wrong, a director can usually correct them by an appeal to reason. This, to the average Frenchman, is not acting. Mind, I say to the average. I do not believe that way myself. What difference does it make so long as the same end is realized?

"If interpretation, as it does with the French, comes spontaneously from the heart, perhaps it may be a trifle more effective, if that interpretation happens to be correct. Some times it is incorrect and in such a case, the director is brought to his wit's end in trying to show the player his misconception. 'I feel it from the soul' is the one expression from the player used against all the arguments the director can produce. For that reason it is much harder to work with my own people than with Americans."

While Madame Blache was commenting upon her work as a director and the head of the Solax Film Company, the remark was dropped that not long ago there was an opening in her company for a director which had remained unfilled for several months. "Is it then so hard to secure directors?" I asked, and the answer that followed swerved the conversation to the topic 'good bad and indifferent' people now employed in the picture business.

"I find it hard," she said, "to get good directors and I will not burden myself with a bad one. For that reason the position remained open. You know there are so many people who profess to know the art when they do not. I am willing to let the other manufacturers experiment with them. Perhaps that is selfish of me, for really some one must teach them. There are some companies that will do this without realizing it. They imagine they are getting their money's worth."

"Does that, perchance, answer the question of why there are so many incompetent people in the business?" I ventured, and Madame Blache nodded her head in affirmation.

"You see," she continued, "we have not arrived at that stage where we can appreciate values. The result is, we have upstarts foisted upon us. Not so much in the acting branch, however. If the head director knows his business at all, he can prevent that. But the time was not long since when we had poor acting as well. It was not our fault though. The business was not taken seriously and we could only rally the failures of the profession to our aid. There is absolutely no excuse now for indifferent acting in a picture."

A biography of Madame Blache will some day be written for every one to read the details of her simple, fortunate life, and here are a few of the facts it will contain. It was with her own money (not much) that she organized the Solax Company; built the establishment on a plot of ground adjoining the Gaumont works at Flushing, L. I., and with an eye to her possibilities of doing something of value, she assumed the presidency, gathered about her the talent required and superintended and managed every detail. It was only recently that the concern vacated the old quarters to occupy a larger, more modern place erected at Fort Lee, N. J. And with it all, she insists that never has she neglected her duties as a wife and a mother.

"I am constituted that way," she explained, "While I love to accomplish big things, I think that my first duty is to my home."

And her children. There are two of them: Simone, a precocious little girl of five years and a boy who first opened his eyes to look upon this world a few months ago. Simone spends considerable time with her mother. The studio is her playground and the players—who compare to a big family—are her playmates. It is on this child, her pranks and her foolishly wise chatter, that the mother most delights to dwell.

"This girl," laughed Madame Blache, "she is so funny some times. Her influence and bright spirits help, in a great measure, to keep my people satisfied and happy. Seldom does one of them leave me. None of them have been with me less than a year. The other night Simone was watching the production of a scene wherein the hero had to die. 'Mamma,' she said, 'why does Mr. Karr—that is my leading man—have to die?' 'Because he is poor—he has no money,' I answered. The next evening while we were going home, she fumbled in her tiny purse, drew out fifteen cents I had given her several days previous and said, 'Mamma give this to Mr. Karr and maybe he won't have to die.'"

What her children will do when they grow up, she does not pretend to know. She will direct and mould to the best of her ability, but the choice will be left to them. That is the prerogative of all children, she believes.

HARVEY H. GATES.

LONDON CLERGY APPROVE FILM.

"From the Manger to the Cross" is Praised by Sixty-three of the Seventy-four Who Express Opinion.

The Kalem's much discussed production, From the Manger to the Cross, has been emphatically indorsed by the clergy of London. A private exhibition of the film was given in Queen's Hall, Oct. 23, and among the 3,000 persons present were about 1,000 clergymen.

The London *Daily Mail* has expressed itself editorially as being much opposed to the picture, claiming that is is irreverent, and when the special view was announced communications were sent to many eminent clergymen, asking them to see the production and describe their impressions.

The following morning the *Daily Mail* had this to say: "Those clergymen who were at the performance readily availed themselves of the opportunity to express their opinions. Out of seventy-four voting papers sent in to us, one clergyman is decidedly against the production of the film, ten offered adverse criticisms, and sixty-three expressed approval."

NEW FAD IN PARIS.

Paris, ever the city of fads, has a new one, and one that is attracting much attention. The latest idea is the introduction of the projector into private homes, so that madame may take pictures of herself and the children and preserve them so that succeeding generations will not have the old family album in the same style as heretofore, and mother will be able to prove her claims that "she never did 'that' when she was a girl." The fad has taken a strong hold on the people, and may be introduced over here.

REVIEWS OF LICENSED FILMS

At the Basket Picnic (Biograph, Oct. 28).—In this picture we have a vivacious little comedy, extremely amusing in spite of its simplicity. No effort has been made to inject laugh-provoking complications or situations, and the picture has benefited as a result. The players have felt and projected the spirit of fun throughout. It is to them and the ability of the director that the comedy owes its success. Blindly, the youth, the hero of this story, loves a maid, and his love makes him foolish—foolish, at least, in her presence. When his rival appears and takes the girl from his arm on their way to the picnic, he is abashed and perplexed, but follows on, meekly. Later, however, when the rival attempts to display his displeasure at the presence of the other by striking him in the face, there is a fight. For this, the church father in charge upbraids him, and leaves him alone in disgrace, while the other young people lunch on the grass. But the girl has experienced a change of heart, and she carries a pie to her admirer. During her absence three tramps emerge from the bushes, behold the party eating, and swoop down upon them in a fierce charge, intent upon a square meal. The picnickers retreat hurriedly and it is left to the despondent youth to rout the usurpers and regain the food. With this act as evidence of his bravery he is seated at the head of the table, and acknowledged the hero of the occasion. He forgives the rival, and places him in the seat of honor on his left. G.

The Forest Ranger (Lubin, Oct. 26).—No one who has witnessed the work of Romaine Fielding with the Lubin Company can deny his ability to expand and improve. The Forest Ranger, the last release of the Lubin Company, in which he essays the role of Jim Black, the villain, as well as the director of the production, is an artistic achievement. There is a gripping story told in a concise, clear manner. Mr. Fielding is open for congratulations, both as a splendid actor and a director of ability. With little waste of film space at the opening, the various characters are introduced to the spectator, and we learn that Mary is a mountain maid, courted by two men, Jim Black, a wood contractor, and Bob Miller, a forest ranger. The girl's attitude demonstrates the fact that she prefers the attentions of the ranger to the discomfiture of the contractor. It is part of the duty of the ranger to measure up the wood belonging to Black, and to trap him. Black attempts bribery. As the result of the contractor's insinuations a fight ensues, and Black is knocked to the ground. To be revenged, he sets fire to the forest. Bob reports the fire, calls for help, and goes to fight it. The girl, remaining behind, sees through the glasses two men in the flames, secures a horse, and goes to aid. A Mexican wood chopper, who has been persecuted by Black, and who saw him start the fire, reports the information to the supervisor. After Bob and the girl rescue the man, the information is also reported to him, and he goes to arrest Black. A report of the whole affair is sent to the general inspector of the forest service. Bob is promoted, and Black is placed behind bars. Robyn Adair makes a wholesome hero as Bob, and Mary Ryan in the role of the girl Mary is more than acceptable. G.

Just Luck (Vitagraph, Oct. 29).—If the Vitagraph Company meant to produce a light comedy, with absolutely no plot attached, they could not have done better than to produce this play. For a mirth producer it was good, but was hardly worthy of the Vitagraph Company to whom people naturally look for more refined material. A man finds himself down and out with only a dollar in his pocket. He sees an advertisement from an insurance company, and takes out an accident policy. He then tries to injure himself, first by lying in front of a car, but the car runs backward when it hits him. Then he tries an automobile with the same result. Jumping overboard is his next move, but when he hits the water he is brought back to the dock by the aid of trick photography. Dynamite is his next experiment, and he is thrown far in the air, but is uninjured. He goes back to the office of the insurance company, but they refuse to pay him anything, so he cancels his policy, and on the way down stairs is injured by slipping on a banana peel. He is taken to the hospital, and the final "leader" is "just my luck." M.

Jim's Vindication (Selig, Oct. 29).—Although the original thought running through this drama is of the villain and hero style, there are many original features to it, which make it well worth the seeing. Jim is a pony express rider, and is trusted with two large bags containing gold dust, which he is to take to the next station. While on his way there his horse becomes lame, and, seeing a squatter's cabin, he goes to the owner and borrows a hammer, so he may fix the loose shoe. The squatter sees the gold, and determines to make it a present to himself. He sees an opportunity when Jim asks for some water and puts morphine in it. He then follows and robs Jim when he sees him fall from the horse. Jim resorts his case to the express company, but they do not believe him, and he is jailed, and later sentenced to six years in prison. Here is shown the wonderful strength of Jim "the hero." Single handed he escapes from his jailers, incidentally knocking down three large men with his fists. A chase follows, during the course of which Jim sees the squatter again, and notices that he is digging up the gold from where he has hidden it. So Jim, the fugitive, becomes the pursuer, finally catching up with his enemy. A conflict ensues, in which Jim naturally beats the criminal, recovers the gold, and is forgiven by the sheriff and posse. M.

A Fisherboy's Faith (Selig, Oct. 28).—A strong, well-acted drama that leaves enough to the imagination to be of interest. Ferdinand is very much in love with the daughter of a fisherman, but her mother objects; finally it is decided to send her away to the city for a college education. The parting is a sorrowful one between them, but she promises that she will always remain the same to him. He sees her off to the boat, and then returns to his work. For a time her letters come daily, then they slacken, and finally he does not hear from her at all. Her room mate in the city has decided that she shall meet some of the city boys and takes pains to have her attend society functions, where she meets a boy whom she cares for, and becomes engaged. Soon after this she decides to take a trip home, but on her arrival there she finds that she has lost all interest in the little town, and is delighted when she receives word that her fiance is coming to visit her. She meets Ferdinand, after receiving this telegram, but to his sorrow ignores him. They both meet later on the pier, when the ship is coming in, and while her fiance is waving from the ship he falls overboard, but is saved by Ferdinand, who brings him to the dock. Here the girl nurses him back to consciousness. Ferdinand at last realizes the truth, and leaves the island never to return. M.

Bunny at the Derby (Vitagraph, Oct. 29).—This picture was taken by the Vitagraph Company in England during their recent tour, and purposes to portray the Derby races in a comical vein through the introduction of John Bunny. A girl wishes to go to these races, but finds that she has no clothes that would be suitable until her fiance, Bunny, enters. He immediately goes out and purchases for her what she needs, and together they go to the Derby in a donkey cart. They arrive there and watch the races. The cart is given to a man to hold, but he decides to steal it, and with an accomplice attempts to, but is frustrated by Bunny, who gives them a licking. Incidentally several street scenes are shown. Altogether, a very interesting film. M.

The Power of a Hymn (Kalem, Oct. 28).—This is one of the strongest films that has been seen this year. From beginning to end it is well acted and was well received when shown. Tom and George are two brothers of ten and twelve years, respectively. They are taught a hymn by their mother which they sing every evening before their bedtime. Shortly after the mother dies and the children are adopted by Judge Reynolds and his wife. They find the older boy, George, to be a studious lad, but the younger brother is given to bad associates, and finally takes to gambling. The judge takes him to task about this, and the boy runs away from his home. The scene shifts here and the boys have become men. Tom has been arrested for forging a check, and is brought before his older brother, George, now a judge, who sentences him to prison without knowing who he is. On his release he swears vengeance against the judge, and with the last money he has he purchases a revolver and some cartridges and enters the home. Hearing a noise he hides behind a chair, but it is only the little son of the judge. He sees the man, and goes over to him. Tom is softened by the youngster, but has not changed his purpose. Soon the judge comes downstairs, and sits at the old organ, and plays the same hymn that his mother had taught him. This is too much for Tom, and he drops his revolver. This the brother hears, and investigates. Tom tells his story, and through it the judge recognizes his brother. The part of Tom in after life as acted by Carlyle Blackwell was well worthy of praise. All the others also played well. M.

Miss Simpkins's Summer Boarder (Essanay, Oct. 29).—Miss Simpkins kept a boarding house. Miss Simpkins is an old maid, and there is the story. Jack, a city business man, hears of this boarding house, and decides it will be a nice place to spend his vacation. On his arrival there he sees a girl whom he takes to greatly, but who does not seem to appreciate his worth as much as he does himself. Joe, who lives in the town, is also in love with this girl, but has never had sufficient nerve to propose to her. But Miss Simpkins likes Jack; in fact, rather too well for the safety of that gentleman, to say nothing of his peace of mind. A picnic is suggested, and all welcome the plan. It is arranged that each girl shall bring enough lunch for two, and shall place her name in the box. The boys then bought the boxes, and would take for a partner whichever girl had her name in the package. Jack, being of a curious nature, found out what the lunch box of Mary's looked like. So did Joe, and both decided to get it. Mary's sister knew this, so changed the cards of Miss Simpkins's with Mary's. Then ensued an auction. Joe borrowed everything that he could, and the betting went high. Jack stated that he would marry whatever girl he took to lunch, thinking of course, that he would have Mary. A mixup occurs when it is found that he has Miss Simpkins, and he is rather out out, but she holds him to his promise. This time Joe has nerve enough to propose, and is, of course, accepted. M.

Frenzied Finance (Pathe, Oct. 28).—Three reels have been taken to tell this story when it could easily have been told in one. It should have been the work of the director to cut and trim scenes irrelevant to the plot, but instead the action has been allowed to drag along, and at the close of the first reel we barely have the story introduced with nothing to carry the interest of the spectator over until the next. There is little room for adverse criticism of the players—they have done their part admirably, but the defects of the plot dim their efforts. The story deals with a young woman, married to a spendthrift against the wishes of her father. For a time the profligate, unscrupulous husband assumes the principal place in the action of the piece, and occasionally we get glimpses of well drawn, impressive scenes in themselves, but it is not for long. Several moments have been taken up in depicting a ball the husband gives after he has succeeded, by fraudulent means, in securing a vast amount of other people's money. A dance, pretty in itself, but entirely unnecessary to the consistent development of the plot, takes up several hundred feet of the film when the spectator has begun to exhibit a little interest in the story. The father dies and leaves his money to be used by the man in carrying out his schemes, and eventually, of course, the man feathers his own nest of punishment. G.

Pathe's Weekly (Pathe, Oct. 28).—An exploding boiler in the steamship *Dunholm*, loaded with 90,000 barrels of gasoline, resulting in a long series of tremendous explosions, which completely destroyed the *Dunholm*, as other steamship, a large bark, and the piers of the Standard Oil Company, at Bayonne, N. J., is the subject of several remarkable scenes in last week's Pathe news release. One can see, quite distinctly the piers and the ships burning, and the explosions are shown with vividness. Other interesting features are: The freshmen class of the College of the City of New York winning the annual flag rush for the first time in the history of the college; scenes showing the result of a rear-end collision between a Baltimore and Ohio passenger train and a string of freight cars at Chicago Junction, Ohio; "Miss Spokane," representing the city, assisted by Mayor Cottrill opening the Spokane Fair and Dog Show; scenes on the New York piers of the thousands of people visiting the great fleet in the Hudson, and the Veiled Prophets' night parade, which is a gorgeous pageant of light and color at St. Louis, Mo. G.

A Real Estate Deal (Biograph, Oct. 28).—This picture is a triumph as a comedy. It

(*Continued on page 34.*)

KALEM

4—A WEEK—4

THE KERRY GOW

IN THREE REELS BY JOSEPH MURPHY

Produced in Ireland by the Kalem Company

Released Monday, Nov. 18th

TWO SCREAMING COMEDIES

STRONG ARM NELLIE

(On the same Reel)

THE LANDLUBBER

Released Monday, Nov. 18th

THE TELLTALE MESSAGE

A Story of Misplaced Confidence

Released Wednesday, Nov. 20th

THE FLOWER GIRL'S ROMANCE

A Dramatic Novelty Produced in California

Released Friday, Nov. 22d

RED WING AND THE PALEFACE

Genuine Indians and Real Western Scenery

Released Saturday, Nov. 23d

KALEM COMPANY

235 West 23d Street

NEW YORK

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — Copper Mines at Brigham, U. Yellowstone National Park [Salt Lake City and Its Surroundings

NEXT—A Chase Across the Continent—Nov. 23

ASHLEY MILLER — The Little Girl Next Door; The Foundling; A Suffragette in Spite of Himself

NEXT—A Letter to the Princess—Nov. 22

C. JAY WILLIAMS — A Queen for a Day; A Doctor for an Hour; Linked Together

NEXT—A Thrilling Rescue by Uncle Sun—Nov. 15

HAROLD M. SHAW — At the Masquerade Ball; The Land Beyond the Sunset; New Member of the Life-Saving Crew

NEXT—A Romance of the Rails—Nov. 5

CHARLES J. BRABIN — The Affair at Raynor's; Young Mrs. Eaton; A Baby's Shoe

NEXT—The Non-Commissioned Officer—Nov. 11

—FOURTH YEAR—

HARRY C. MYERS

LEADING MAN

BARRY O'NEIL Director

Lubin Manufacturing Company

Francis J. Grandon

DIRECTOR LUBIN CO.

Releases { Oct. 29—PARSON JAMES; Nov. 7—SHERIFF'S MISTAKE; Nov. 19—A FUGITIVE FROM JUSTICE

Special Features

46 or 47 Releases each week now

Beginning November 11, 1912, the General Film Company will place at the disposition of its customers two feature Multiple Reel Subjects each week; these will be released on Mondays and Fridays, and, together with the forty-two regular one-reel subjects, will make a total of forty-six or forty-seven reels weekly.

46 or 47 Releases each week now

You realize the advantage of this additional service.

You know your income will be increased from a booking of these features.

You are aware of the big variety of subjects that you have to select from.

You know the high standard of the General Film Company's pictures.

You know their popularity among your patrons and the effort that is made to give the widest possible variety of subjects for your show.

If you are not getting service from us at the present time, don't delay but write to our branch nearest you, or 200 Fifth Avenue, New York City.

General Film Co.

KINEMACOLOR REVIEWS

When We Were Young.—As a picture devised primarily for the entertainment of children, this one, the scenario of which was written by Frank Woods, answers its purpose exceedingly well. The story is simple, but by reason of the glimpses of child nature it affords, retains the interest of the spectator. The coloring is excellent, and the acting of the children in the principal roles is marked by spirit and naturalness. The captain of a baseball team composed of youngsters receives a challenge from the captain of a rival team, and having accepted the challenge the team begins to practise in earnest on grounds adjoining the home of Colonel Stokes, who is particularly averse to noise. The climax is reached when the boys throw a ball through a window into the room in which the colonel is sitting. He has the youthful offenders arrested and they are ordered to appear in court on the day set for the game. But the colonel has a little daughter who comes to the rescue. Because the daughter and her friends are making too much noise the colonel sends them to the attic to play. There they find an old baseball uniform and a medal presented to the colonel many years ago. They take the uniform and the medal downstairs, and these reminders of his youth are enough to awaken sympathy for the boys in the heart of the veteran ball player. He ends by acting as umpire at the game. This entertaining picture is well presented. D.

Curious Pets.—The Kinemacolor Company excels in just such a subject as this, where the pictures are greatly benefited by natural colorings. Among the strange animals shown are a tame serval, a Siamese cat, a Russian-Teddy bear, and an Albino hedgehog. Some of the most interesting pictures depict a pet fox and ferrets in all stages of development. D.

Scenes in Delphi.—An excellent idea of the street life in this populous city of India is provided in this film. The varied character of the population is well indicated, and it is particularly interesting to note the wide variety in modes of conveyance. On the same street are seen vehicles drawn by camels, oxen, horses, and mules, while for a touch of modernity there is an occasional automobile. D.

UNIVERSAL COMPANY RELEASES

Sunday, Nov. 10.

(Rex) A Galley Slave's Romance. Dr.
(Crystal) The Gypsy Flirt. Com.
(Crystal) Man Wanted. Com.
(Eclair) Golden Hair. Com.-Dr.
(Eclair) Constantinople. Sc. and Edu.

Monday, Nov. 11.

(Nestor) A White Lie. Dr.
(Imp) When Cupid Runs Wild. Com.
(Cham.) A Protege of Uncle Sam. Two reels. Dr.

Tuesday, Nov. 12.

(Bison) Blackfoot's Conspiracy. Dr.
(Gem) The Lighting of Love's Way. Dr.
(Eclair) For the Honor of the Firm. Dr.

Wednesday, Nov. 13.

(Nestor) Dad's Mistake. Com.
(Powers) A Cowboy's Leap Year. Com.
(Ambrosio) The Siren's Call to Duty. Dr.
(Univ.) The Animated Weekly. No. 36. Top.

Thursday, Nov. 14.

(Imp) Officer 174. Dr.
(Rex) Camping Out. Dr.
(Eclair) Their Children's Approval. Com.

Friday, Nov. 15.

(Nestor) A Cow-Girl Cinderella. Com.
(Powers) His Career. Dr.
(Victor) The Lady Leone. Two reels. Dr.

Saturday, Nov. 16.

(Bison) The Tribal Law. Two reels. Dr.
(Imp) Ole, the Hypnotist. Com.
(Imp) Just Like the West.
(Milano) The Bewitched Bandbox. Com.
(Milano) Kelly on a Tightrope. Com.

FILM SUPPLY RELEASES.

Sunday, Nov. 10.

(Maj.) The Deacon's Shoes. Com.
(Maj.) His Cook Lady. Com.
(Than.) A Noise Like a Fortune. Dr.

Monday, Nov. 11.

(Comet) Butler's Butler. Com.
(Amer.) Man's Calling. Dr.

Tuesday, Nov. 12.

(Maj.) Dick and Daisy. Dr.
(Gau.) An Adventurous Adoption. Dr.
(Than.) The Country's Prize Baby. Dr.

Wednesday, Nov. 13.

(Gau.) Gaumont's Weekly, No. 36. Top.
(Rell.) The Faith Healer. Dr.
(Solax) The Prodigal Wife. Dr.

Thursday, Nov. 14.

(Amer.) The Intrusion at Lompoc. Dr.
(Gau.) The Price of Paradise. Dr.

Friday, Nov. 15.

(Lux) The Adventures of a Handsome Young Man. Com.
(Lux) Boxing Under Difficulties. Com.
(Solax) Flesh and Blood. Two reels. Dr.
(Than.) In Time of Peril. Dr.

Saturday, Nov. 16.

(Great N.) (Title not reported.)
(Rell.) The Virgin of the Fire. Dr.
(Amer.) Jim Bentley's Adventure. Dr.
(Gau.) Zoological Gardens at Cincinnati. Natural History.

MUTUAL FILM CORPORATION.

Friday, Nov. 8.

(Kay-Bee) When Lee Surrenders. Two reels. Dr.

Monday, Nov. 11.

(Keystone) The Deacon's Troubles. Com.
(Keystone) A Temperamental Husband. Com.

Wednesday, Nov. 13.

(Broncho) Mary of the Mines. Dr.

AMMEX FILM RELEASES.

Wednesday, Nov. 13.

Love and Circumstances. Dr.

LICENSED FILM RELEASES.

Monday, Nov. 11.

(Bio.) Gold and Glitter. Dr.
(Pathe) Pathe's Weekly, No. 46. Top.
(Edison) The Non-Commissioned Officer. Dr.
(Kalem) Days of '49. Dr.
(Lubin) The Way of the Mountains. Dr.
(Selig) Kings of the Forest. Two reels. Special. Dr.
(Selig) Saved by Fire. Dr.
(Vita.) Captain Barnacle, Reformer. Dr.

Tuesday, Nov. 12.

(Edison) Salt Lake City, Utah, and Its Surroundings. Sc.
(Edison) Linked Together. Com.
(Ess.) From the Submerged. Dr.
(Cines) On the Firing Line. Dr.
(C. G. P. C.) The Spahi's Fiancee. Dr.
(C. G. P. C.) The Dinka Chief's Reception. Edu.
(Lubin) At the Rainbow's End. Dr.
(Selig) Between Love and the Law. Dr.
(Vita.) The Professor and the Lady. Com.
(Vita.) Aquatic Elephants. Nov.

Wednesday, Nov. 13.

(Edison) A Thrilling Rescue by Uncle Mun. Com.
(Eclipse) Specimens of Lizards and Frogs. Edu.
(Eclipse) The Town of Cognac, France, and Its Brandy Industry. Ind.
(Eclipse) Reviewing French Troops by Airship. Top.
(Ess.) The House of Pride. Dr.
(Kalem) The Young Millionaire. Dr.
(Pathe) A Trip to Mount Rainier. Sc.
(Pathe) The Pineapple. Edu.
(Selig) The Lost Inheritance. Dr.
(Vita.) Lord Browning and Cinderella. Dr.

Thursday, Nov. 14.

(Bio.) My Baby. Dr.
(Ess.) Cutting California Redwoods. Edu.
(Lubin) The Country School Teacher. Com.-Dr.
(Melies) Value Received. Dr.
(Pathe) The Branded Arm. Dr.
(Selig) Old Songs and Memories. Dr.
(Vita.) Billy's Pipe Dream. Com.

Friday, Nov. 15.

(Edison) The Old Reporter. Dr.
(Ess.) Mr. Up's Trip Tripped Up. Com.
(C. G. P. C.) Max Gets the Reward. Com.
(Kalem) I Saw Him First. Com.
(Kalem) The Bachelor's Bride. Com.
(Lubin) The Slate Industry. Ind.
(Lubin) Suitors and Suit Cases. Com.
(Selig) Shanghaied. Dr.
(Vita.) Una of the Sierras. Dr.

Saturday, Nov. 16.

(Edison) Hope. Dr.
(Ess.) "Alkali" Ike's Close Shave. Com.
(Cines) Life and Industries in Aden Campo. Edu.
(Cines) The Old Actor's Vision. Dr.
(Kalem) Battle in the Virginia Hills. Dr.
(Lubin) Chief White Eagle. Dr.
(Pathe) The Light That Failed. Dr.
(Vita.) The Model for St. John. Dr.

MISS EDNA PAYNE
LEADING WOMAN
Lubin's Stock Co. Phila., Pa.

ADELE LANE
LEADING WOMAN
LUBIN STOCK CO. PHILADELPHIA, PA

"JOLLY" MAE HOTELY
Photo-Player Lubin Co.
Direction of ARTHUR D. HOTALING

L. B. CARLETON
DIRECTOR LUBIN STOCK CO.
Coming Releases—At the Rainbow's End—Nov. 13; The Good for Nothing—Nov. 18.

Illustrated Heralds for
Flesh and Blood
The two reel snappy detective story sells at $1.25 per thousand. Released Nov. 15.
A COMEDY OF ERRORS
Released Nov. 20
THE POWER OF MONEY
Released Nov. 22

CLASSIFIED M. P. ADVS.

RATES, CASH WITH ORDER:
20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

FOR SALE—Desirable piece of property in the heart of the theater district, suitable for moving picture theater or office buildings. Savannah is moving forward by leaps and bounds. This proposition is worth while. Georgia Real Estate Co., Savannah, Ga.

WANTED—Second-hand Powers's head, asbestos booth and trunk, muslin screen, flexible cable, and any paraphernalia suitable for the road; give full particulars and price. Address Travel Lecturer, care DRAMATIC MIRROR.

STUDIO GOSSIP.

MILDRED WESTON, one of the most popular and charming members of Essanay's Eastern stock, was called upon to enact one of the most difficult and daring scenes of her film career during the past week while playing the lead in a comedy picture entitled The Discovery. The business of the scenario called for Miss Weston to be knocked unconscious by a swiftly passing automobile, and the scene was rehearsed under the direction of Mason Hopper, the producer. Miss Weston was thoroughly in the spirit of the story and, when the camera was put on the scene, she bravely took her life in her hands and just escaped being knocked down by the passing car. Mr. Hopper declares it one of the greatest accident scenes ever portrayed. Preliminary exhibitions of the film reveal the accident in a most startling manner, and it is a source of deep wonder to all those who have seen it that Miss Weston was not killed.

THE Union Hill Theater at Gloucester, Mass., has been leased by Lothrop and Tolman for a number of years to Green and Abrams, who control a chain of twenty-two theaters. Extensive improvements will be made in the house, that is to be used for motion pictures.

THE Neumeyer Theater, Easton, Pa., has been changed from a vaudeville to a motion picture house.

DAVID KIRKLAND, who performed for the Essanay company when it was in San Rafael and at one time with Kolb and Dill, is now a member of Mr. Anderson's company at Niles. Mrs. True Boardman known to theatergoers as Virginia Ames and now a popular member of the same company, has left for Los Angeles, where she will take a few months' sojourn to regain her health. Her husband is also a member of the Essanay company, playing leads in productions under the direction of Arthur Mackley.

RECENTLY, while producing a Selig picture entitled, Object Matrimony, the producer had occasion to use a talkative parrot in some of the scenes. Myrtle Stedman, playing the part of an eccentric old maid, is supposed to fall violently in love with a young and handsome cowboy. The cowboy, in his efforts to escape from the old maid's clutches, places her and her parrot in his single seated rig and starts to drive at a breakneck speed for his ranch. As the buggy rounded a sharp turn and came into full view of the camera, with Miss Stedman clinging madly to the neck of the cowboy, the producer and other members of the company watching the scene, were suddenly convulsed with laughter. The parrot had inspired the mirth by shrieking at the top of his squeaky voice the following advice: "Cut it out you damn fool—cut it out."

THE next Reliance feature will be released Nov. 20, The Old Mamselle's Secret, in two reels, produced by Director Oscar C. Apfel, from the book by E. Marlitt.

GEORGE L. COX, who has been with the Selig Polyscope Company for the past three years, is now writing and producing his own scenarios with that company.

ON account of Gala Feature Week, the Universal programme is advertised one week in advance. Among the headliners are Leah the Forsaken and The Ship of Lions.

GEORGE NICHOLLS has joined the Lubin forces and will have charge of the Lubin "farm" at Norristown, Pa.

EVELYN SELBIE, formerly of the Melies company is now a member of the Essanay Western company playing leads and heavies. She is an expert horsewoman and showed her extreme coolness in danger recently by assisting Texas George Briggs in a shooting act near Niles. Miss Selbie held a number of small pieces of cardboard in her fingers while Briggs, who is also a member of the company, shot each one in turn into bits.

HOWARD MITCHELL, one of the important players of the Lubin Stock company, seems to be the victim of many jokes. A few days ago he was riding through the fort at Fort Myer, Va., in an auto, and, being dressed for a picture in officer's uniform, the men all saluted and Mitchell responded. On the lonely road going back to his quarters six privates presented arms. Mitchell was scared and thought he was to be arrested. On going back to the hotel the company asked him how he liked riding with the United States cavalry. Mitchell swelled up as he declared that on horseback he could beat a bullet, but he did not want the soldiers to frighten him with their guns. He has not yet found out that the attentions were a "frame up," worked by the players of the company, who never lose an opportunity to get a laugh out of Mitchell's bombast.

HERBERT BRENON, who is "snapped" with a group of his Imp players as they lunched one day at Block Island 'tween scenes, is responsible for some particularly good productions. Among his more recent films might be mentioned Leah the Forsaken, in which Vivian Prescott plays the lead. This is a three-reel production.

FOR the month of November the Essanay Company is releasing twenty-two subjects, seven of which are Western dramas—seven dramas from the Chicago studio and eight comedies from the Eastern players. The Essanay Company is receiving letters galore from exhibitors throughout the country congratulating the inauguration of releasing two Westerns each week. To supply this demand, G. M. Anderson and his Western company worked strenuously for the space of several months in producing a number of splendid films to add in the new booking dates. Two new producers have been added to the Western forces by Mr. Anderson, and he is now devoting his entire time to the arranging of his Broncho Billy features.

THAT motion picture work is sufficiently strong in attractiveness, in affording relief from the continual travel besetting the theatrical profession, is shown by the increased numbers of deserters from the ranks of the legitimate. Among the latter is Lilian Berry, who will be remembered by her clever characterization of the ingenue role in Doctor De Luxe, and her work in support of William Gillette for two seasons and in stock houses in Boston and Seattle. Miss Berry, who is now prepared to join some motion picture stock company in the neighborhood of New York, is no stranger to motion picture work, as she has played leads and ingenue roles with the Western Biograph company.

THE CRYSTAL FILM COMPANY has just finished the installation of two new drums in its drying room. Each of these drums is twelve feet in diameter and seven and a half feet long, and capable of holding 2,381 feet of film. The Crystal is preparing to install two more such drums and the same are now in course of completion, and when completed the Crystal's drying room capacity will be 9,524 feet.

FREDERICK BECK is back home again and unless reports are all wrong he has some beautiful negatives of western life. His first remark on arriving at his New York office was, "Well, where to next?" A few more of these trips and Mr. Beck will be a real westener and possibly a candidate for Mayor in one of the western towns, but he says, "No, not as long as there is a Screen Club in New York."

CLIFFORD LEIGH, well known in the dramatic field, has been doing especial work for the Pathe Freres Co. In the motion picture production of The Life of John Bunyan and Pilgrim's Progress, by the Hochstetter Co., Mr. Leigh played some fifteen different characters, including Christian in the last reel.

AL. LICHTMAN has opened a branch office at the Empire Building in Pittsburgh, Pa., for the Famous Players Film Co., which he represents.

ROBERT G. VIGNOLA, of the Kalem Company, who recently returned from Egypt is spending a few days at his home in Albany, N. Y.

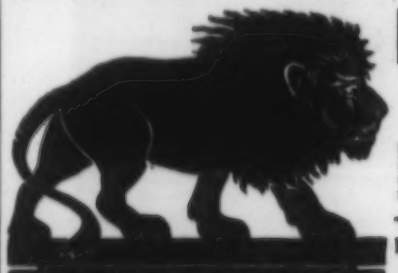
TO SATISFY a growing demand the Majestic Company will release an old-fashioned slapstick comedy every Thursday, beginning Nov. 21. No attempt at artistic effect will be made in these pictures, and they will depend entirely on the horseplay ideas. This will put Majestic in the three-a-week class.

"MILLIONAIRE COWBOY" REPRODUCED.

A few years ago the Selig Company released one of their feature Western pictures under the title of The Millionaire Cowboy. This film proved to be so popular that there have been many requests for its reproduction. Acceding to these requests, the Selig Company recently produced the subject, elaborating upon the original story and improving it in many particulars. The new production is in two reels and is expected to prove of exceptional merit. It will be booked for release very shortly.

GETTING WAR PICTURES.

The Gaumont Company, appreciating the possibilities of the conflict raging in the Balkans between Turkey and the allies becoming strife involving all Europe, have camera men with both the Ottoman forces and the attacking armies. With all expedition this film will be hurried to America and will be given prominence in the Gaumont Weekly Current Events film and the Saturday Great Events film. The courage of the Gaumont operators is almost proverbial, and it is assured that the pictures taken of these sanguinary scenes will be vivid and stirring.



KINGS OF THE FOREST

SELIG'S WILD ANIMAL SENSATION

IN TWO PARTS

THRILLING MOTION PICTURES OF JUNGLE LIFE

The House of Selig, motion picture makers extraordinary, is famous throughout the entire world for its marvelous wild animal productions. Without question, the greatest film of this nature ever produced anywhere, at any time, is Selig's latest masterpiece

'Kings of the Forest'

In Two Reels

It is a dramatic, hair-raising story of life in the Transvaal jungles.

We have been able to secure this sensational production, at extra heavy expense, for a limited engagement.

Watch for Future Announcements

KINGS OF THE FOREST

Special Release for Nov. 11

Send in your name to-day for special free "Kings of the Forest" envelope. Most elaborate assortment of publicity aids and lithographs ever offered now ready.

Nov. 18th

A MAN AMONG MEN

The true story of a wealthy automobile manufacturer who suddenly turned philanthropic. A story such as is witnessed in every-day life. Miss Adrienne Kroell and Mr. Carl Winterhoff play the principal roles. About 1,000 ft.

Nov. 19th

THE SAINT AND THE SIWASH

A thrilling and soulful story of life in the great Northwest. Showing that sometimes even white women can take lessons from their Indian sisters. Full of action and atmosphere. About 1,000 ft.

Nov. 20th

ATALA

Adapted from the French Classic of Chateaubriand

This is singularly unique in the manner of its adaptation. The great French masterpiece has been here visualized with especial attention to the illustrations of Gustave Dore. About 1,000 ft.

Nov. 21st

THE FIRE-FIGHTER'S LOVE

This story of troubled love and daring devotion is exceptional in the usual run of fire dramas. Many are the thrilling scenes of rescue and sacrifice that occur in this remarkable sensation. See the burning building. About 1,000 ft. The week's feature.

Nov. 22d

MIKE'S BRAINSTORM

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REVIEWS OF SUPPLY CO. FILMS

The Trials of Faith (Reliance, Nov. 2).—Excellent settings and able actors have been provided for this dramatic story of Puritan days. The plot is sufficient, unfolding as it does the experiences of Faith, who comes pretty close to being burned at a stake, charged with witchcraft. To begin with, she replaces Priscilla in the affections of John Winthrop, thereby arousing the jealousy of the other young woman; then she befriends an Indian and learns the simple remedies he has mastered, and on account of the cures she affects the governor has her arrested as a witch. John goes to the Indian for aid, and heads a rescue party just in time. For a picture of its kind this one is more than ordinarily interesting. D.

The Ladder of Life (Thanhouser, Nov. 5).—The idea in this picture, if not particularly novel, is at least well handled. It is a series of contrasts, intended, no doubt, to point a moral lesson, and there is no pretense of a connected story. Two boys are born on the same day, one into a rich, and the other a poor family. Eight years later the poor boy is selling papers, while the rich man's son is the pampered pet of the family. Then both become orphans. As young men the wealthy youth squanders his fortune on high living, whereas the other works hard and wins steady advancement in business. Finally they both are employed in the same office, but the child of fortune is discharged for forcing his unwelcome attentions on the stenographer. In the end he is a common tramp, begging for a crust of bread, while the poor boy has become a prosperous business man, and taken the pretty stenographer for his bride. It is a suggestive, well-arranged film. D.

Petticoat Camp (Thanhouser, Nov. 3).—Good comedy enlivens this picture that shows the misadventures of half a dozen young married couples, who decide to go camping. They inhabit an island, and the men in the party are so intent on having a good time that they let the wives do all the work. Finally the women decide to strike and off they go to another island, leaving a note that the husbands find on their return from a fishing trip. The men struggle through one meal, and then plan to end the strike that night by disguising themselves as tramps and frightening the women into submission. At the points of pistols the make-believe tramps are driven from the island, and the following morning the humiliated men ask humbly for forgiveness. Many amusing incidents of camp life are shown in this picture. D.

Gaumont Weekly (Oct. 30).—The views in this release are more than customarily well varied. They include a cat living in apparent contentment in a cage with rats for companions, the Texas State Fair and champion dogs of various breeds, the international balloon race that started from St. Cloud, France; Secretary of State Knox returning from Japan, General Nori photographed shortly before his death, a fire-boat in action and the opening of the Rice Institute in Houston, Texas. D.

The Starbucks (American, Nov. 9).—The appearance of Opie Read, novelist, playwright, and lecturer, as the principal actor in this photoplay adaptation of his drama that was popular some fifteen years ago, gives particular interest to the film. Considering the fact that Mr. Read is without experience as an actor his performance is remarkable, profiting by a simple method to express the sincerity and broad humanity of Jasper Starbuck. Save for the excellent opportunity afforded Mr. Read for an engaging characterization, the story in this form is not particularly important. No very keen interest is excited in the love affairs of Mrs. Mayfield and her nephew, Tom Elliot, whose journey to the mountains of Tennessee has a romantic ending, but to watch Mr. Read's interpretation of his own character is a treat. His conflict with Libe Peters, who has determined to ruin him, and takes Starbuck's making of "moonshine" whisker as an excuse, the heroic manner in which he finally surrenders himself to the deputy marshals, the scene in the Nashville jail and the pardon that sets him free, all make first-class dramatic material. To those who have made the acquaintance of Mr. Read through his other accomplishments this two-reel subject will prove doubly entertaining. It is to be hoped that the author will not allow this to be his only appearance before the camera. D.

The Balkan Crisis (Gaumont, Oct. 26).—There is nothing of the news and little of the educational in this film, meant to be of an educational nature we suppose. There might be one qualification to this statement however, for it does give the fighting strength of the various nations concerned in the present war. The company has no doubt gone to considerable expense to obtain the film, which hardly seems worth the effort. G.

The Character of a Fly (Gaumont, Oct. 26).—Far more interesting and instructive is this picture than the one just preceding it. The photography is comparatively good, and the producers have succeeded excellently in catching the unhealthy little pest in several stages of its growth. G.

At the 'Phone (Solax, Oct. 30).—The idea of this old drama has done service in several vaudeville playlets for some time. This fact alone, perhaps, stamps it as a thoroughly good idea and handled as it is by the Solax Company, it does not fail to achieve all that it deserves. A husband at the hospital, where his wife is being operated upon, seeks to telephone home to his children and hears through an open connection a conversation between two burglars bent on robbery. He hears the children questioned and the instruction of one to the other to kill them. However, these instructions are not carried out. The husband faints before he has a chance to start home to protect his children and it is the timely interference of a policeman that sets things aright and restores peace of mind to the distracted father. G.

A Tempest in a Teapot (Comet, Nov. 2).—Little humor has been extracted from this really good story. There is no smoothness in the action and lack of uniformity in the shot causes the climaxes to fall flat. Instead of there being a hearty laugh from the spectator when the mother tells her girl that the husband has been raving his attentions to her, there is only a question in the minds of the spectator as to why she thinks the mother was running around with her son-in-law so much. Of course we see that he was buying a necklace for his wife and guiltily desired the approval and assistance of his mother-in-law, but there was hardly enough in what was shown, at least to cause the girl any undue excitement or worry, let alone the thought of suicide. G.

Hubby's Strategy (Comet, Nov. 4).—Hubby's Strategy as a comedy or a farce is only mediocre. The young woman in the role of the wife plays her part well, and manages to draw several laughs but all the players combined are unable to counteract the absurdities in the story. The story's failure was principally due to the broad, coarse way in which the director handled the plot. A young wife takes a fancy to a bulldog her husband has given her for her birthday, and the affections she would naturally shower upon a child if she had one, she bestows upon the dog to the disgust and annoyance of the husband. He tries to cure her by running off with the dog and making the wife believe that it has been lost. A reward is offered, and the party who has the dog in charge sees a chance to make money by returning it. The husband then goes forth and adopts a baby for his own amusement, telling the wife she can have all the dogs she desires. Once she gets the baby into her arms the desired cure is wrought. Dogs leave the household forever, as mother instinct has prevailed. G.

Weary's Revenge (Majestic, Nov. 3).—Rather a clever idea and well acted throughout. Mabel Trunnelle, who plays the part of the country girl, is caught at the beginning in the arms of a neighboring farmer's son by her father, who promptly takes measures that he shall leave the property, which he does in a hurry. Davies, another farmer, is introduced here as being the father's choice for a son-in-law, but the girl is unable to "see it the same way as her father. Weary, a good-natured tramp, is in a field stealing apples when he is caught by Davies, who beats him. Weary swears he will be avenged. The same day Davies sees a chance to steal some money from the father, and leaves for his home, but on the way falls and sprains his ankle. The tramp, happening that way, and, seeing the plight of his enemy, beats him and robs him of his hat and coat. He finds the money in the coat, and gets rid of the incriminating garment by hanging it on a scarecrow. The blame for the loss of the money falls on the son of the farmer, as the father had found him in the room where he had just left the daughter. He is locked up by the sheriff until Weary hears of it and tells what he knows. The father is thereupon reconciled to his neighbor's son. M.

The New Love and the Old (Solax, Nov. 6).—Rather a good picture with a moral attached that is worthy of notice. A young man who has not seen his mother in many years meets a girl, and falls in love with her. She is shown in the beginning to be a girl of shallow nature, loving nothing but herself. This part is rather overplayed, but not fatally so. The boy calls on his mother, and tells her of his new love and shows her the photograph, which the mother does not like, but refrains from saying so to her son. Here is a situation which does not ring true. The son asks the girl to go with him and meet his mother. This she does, but is not at all impressed with the older woman, and politely offers her hand to be kissed, but instead the mother attempts to embrace her, and is snubbed. Why the mother and son have not seen each other in so many years is not made clear, for apparently they were not separated by any great distance. The girl directly insults the mother and the son is given his choice between the two, and wisely decides to stay with his mother. M.

Through the Flames (Thanhouser, Nov. 8).—A remarkably good film, excellently acted, with good scenes throughout. An "actor" is "discovered" walking the tracks homeward bound, and seeing a farmhouse applies for a drink. Here he meets a young girl, who is immediately impressed with his politeness, and he tells her that he is an actor. She asks him whether there is any chance of her getting on the stage. He replies that he will see, and later she receives a letter from him stating that it will cost her $50, and if she will let him have that amount in the hotel the next day he will see that she is "placed." They meet there and he receives the money, telling her to report at the theater the following day, which she does, only to be told that there is no one at that place by the name she was given, and she realizes that she has been "stung." Later, when she is hard pressed, a fire occurs at the hotel and she is unable to get out. A young drummer in the next room rescues her at the risk of his own life, and she goes back to the farm a very penitent girl. Many fine scenes of the fire are shown and the work of the fire department in answering an alarm. Catching people in nets is also introduced. Altogether a very interesting film. The girl was played by Flo La Badie, the drummer by William Russell, and the actor by Carl LeVine. M.

Making an American Citizen (Solax, Oct. 30).—There is a lot of picture in this one thousand feet of film—picture that is mostly good. It is not a drama, except in the sense that it is the life history of a unique character that is well worth recording. In the foreigner and his wife who come to America we have two different roles, inasmuch as they can only be played with any degree of realism through a careful study and observation of the class represented. The director did well in selecting the players. The picture shows, in the course of its run, the development of a peasant from the lowest class of Europe into some semblance of a worthy citizen, with American ideas respecting women. As is the custom where he comes from, he uses his wife for a sort of a beast of burden; in fact, she is treated almost as a slave. Every time, however, that the future citizen attempts to put into practise here some of his former methods of slave driving he is prevented, either by the fist of some man or by a policeman. He is not really a bad man at heart, only ignorant. He is puzzled, then angered, at the interference of other people in his—or what he considers his—affairs. It is not until he has passed six months in jail for wife beating that he recognizes conditions as they exist here. He returns to his wife and they start life anew and live rationally. G.

At It Again (Keystone, Nov. 12).—This picture is poor, with few redeeming features. At no time in the story clearly presented. A young wife receives a letter, in which she is told to watch her husband whom she accuses. That much we were able to understand. Just what she accuses him of does not appear. She hires two detectives, who in various ways disguise themselves and supply the only humor. They finally arrest the chief of police. It is to be presumed that the wife thought the chief of police was her husband and that she saw him with another woman. A tangle results with this arrest as may be imagined. M.

A Nazardic Personality (Lux, Nov. 8).—This idea has been handled so many times, now that it fails to appeal. A tramp seeing a package steals it, and in running away everything follows him. The package is supposed to contain magnets that draw all the steel from the shops, etc. By the aid of trick camera work the film is made interesting to any one who has never seen a picture before, but for the regular patrons of a nickelodeon it is not at all up-to-date. M.

Spitkins Eats Frogs (Lux, Nov. 9).—Such is the title of a comedy by the Lux Company which is really funny, although rather old. Spitkins is a policeman of the humorous type, and while at his friend's house he thinks that he will eat some frogs legs that are on the table. Whereupon he commences to jump, and he continues, through the aid of the camera, to do some wonderful things. He is finally caught and gives the beating he has so richly deserved. Altogether an old idea, but productive of mirth. M.

Mabel's Lovers (Keystone, Nov. 4).—This picture was taken for the sole purpose of creating laughter, and in this it is very successful. Mabel, who is a strikingly pretty girl, has many suitors, and is unable to decide which one

The Thanhouser Three-a-Week

Sunday, Nov. 17—"Frankfurters and Quail" (A Real Problem Film)

Tuesday, Nov. 19—"Miss Taku of Tokio" (In the Japanese Series)

Friday, Nov. 22—"Cross Your Heart" (With Kid and Kidlet)

Friday, Nov. 29—"The Forest Rose"
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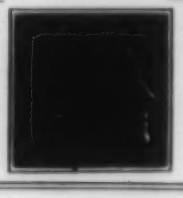

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she wants. They all follow her wherever she goes, some leaving their wives, some their children, and some both. She thinks up a scheme that proves later to be successful. She wants to have a true lover if she must have one, and so to prove them she works that hideous old plan that has been worked on the legitimate stage so often, that of making herself appear unattractive. She then promenades through the streets in her bathing suit and all of her old lovers fall away from her with the exception of one. This one follows and finally wins her. When the other men discover the deception they are sorry they did not "stick."

M.

A Brother's Requital (Reliance, Nov. 6).—A strong drama in which brotherly love plays a strong part. Two brothers are living apart, the older in the West and the younger in the East with the mother. The boy at home has taken to drinking and gambling, so that the mother is worried over him and decides that drastic steps shall be taken. Charlie, the boy at home, is in love with Edith, and has become engaged. The mother is pleased at this, as she thinks that it will do something toward bettering his habits. Soon after this she falls very ill and calls for John, her other son, who comes from the West and at the deathbed of his mother promises that he will look after his wayward brother. They start in business for themselves, and for a long time the younger brother stays straight, but one day when he is returning from the bank he uses his brother's money to gamble with and loses it. The brother forgives him when he knows the temptation, and shows a letter he had received from the West, asking him to come there and work. Charlie also learns that John loves Edith, his fiancee, and in a talk with her finds out that she has fallen in love with his older brother. Charlie thereupon gives her a letter to take to John, which she does. He also goes to his brother, and says that his love is not returned by the girl, and he will therefore, go West in his brother's place, and make that a requital for the trouble he has caused through his habits.

M.

A Day on the Battleship "Florida" (Majestic, Nov. 5).—Rather a good picture taken when the fleet recently was inspected in the North River. The sailors are shown in various poses and views are obtained from the fighting tops and other parts of the vessel. A bout between a marine and a sailor is very interesting, although the knockout at the end appears a bit unreal.

M.

Cupid on the Job (Majestic, Nov. 5).—A clever picture that was taken with the obvious idea of introducing a real live Cupid. A party of young girls get together and form what they name a "man haters' club," with the intent of excluding all males from their thoughts. The young men of the town, in turn, form a "woman haters' league" for revenge, and little Dan Cupid despairs. He tries all sorts of things to bring the boys and girls together, but without success. Ethel, a girl from another town, receives an invitation to join the ranks of the man haters, and takes the train to the next town. When she arrives there she finds that she has forgotten the address, and gets in the woman haters' club instead. This is Cupid's chance, and you may be sure he seizes it. The girl is found in the cellar, and the young men arm themselves, as they think that it is a ghost. They return her to the rival club, and frighten the members with their swords and firearms until they get on their knees and beg for mercy. The ice is thawed, and by a little careful manipulating Cupid is able to bring them together, so that at the end they are all headed toward the church and the clubs are broken up.

M.

The Man They Scorned (Broncho, Nov. 6).—An extremely well-written, well-acted drama, and one that is worthy of the praise. It is a Western story, but the leading character is one of the much-despised Jews. Along with a company of other recruits Julius arrives at the fort, and is immediately made the butt for all the coarse jokes of the soldiers, who finally haze him by throwing him up in a blanket. He stands for a great deal without a murmur. He shows that he is untidy in his dress, and the care of his horse, and through this he gets the men "down on him." He is reprimanded several times by the colonel, who has a little daughter, who makes friends with the "despised one," and soon they are on the best of terms. Julius is attacked by a lot of the men, and the colonel sees the rumpus, and thinks that the Jew is the responsible one, and sentences him to ten days in the guard house, which he serves without complaint. A messenger brings the news to the blockhouse that the Indians are out on the warpath, and the men harness up quickly to meet them. They are ambushed, however, and thereon ensues a hard fight. The pictures show a wonderful battle scene, one of the very best that has ever been produced. During the course of the fight the colonel falls wounded, and Julius quickly raises him to his feet, and places him on his horse, and continues on. It is soon apparent that one must alight, and so the private gets off and tells the colonel to hurry on. Julius then climbs a cliff, and from that point shoots the Indians as they approach. Finally he has only two bullets left, and with one of these he shoots an Indian, and with the other he plans to kill himself. He is rescued in time, however, and is carried back to the fort, where he is placed in the hospital and promoted to the rank of corporal. The soldiers that had so recently mocked him stood outside and cheered.

M.

UNIVERSAL FILMS

A Dreamland Tragedy (Powers, Nov. 1).—It is the dexterity exercised in the production of this comedy which is responsible for the pleasant diversion it affords. The subject is not entirely new nor is the plot developed with much originality, yet it stands out as an artistic piece of work—it displays good taste on the part of the director and splendid acting. Early one morning, after the girl's brother has been driven out of the house by the father for his indolence, her sweetheart comes to visit her and exhibits a pocketful of money to be used in paying off his men. She remonstrates with him for being so careless with it, but instead of acting on her advice he goes out and offers her brother a job. She sees the two go off together and, in a worried state of mind, falls asleep and dreams a fearful dream. In her mind it is her father who lures the young man away, drugs him and brings him to the home with the intention of robbing him. She sends him out for a pail of water and during his absence manages to get the doped man out of the place. In the meantime the brother comes in and, being tired, throws himself down on the bed the other man has just vacated. The father returns, feels his way into the dark room and kills the man he supposes is his daughter's sweetheart. The scene which shows the girl just emerging from her nightmare, with the father, brother and sweetheart standing around, is highly effective.

G.

An Old-Fashioned Mother (Rex, Nov. 3).—Rather an appealing story this, told in a straightforward, simple manner by the Rex company. It is just an old tale that will be repeated over and over again, for it is the kind that goes straight to the heart. An old couple, Silas and Aunt Chloe, residing by the sea, are invited to visit their son, grown rich in the city, where he went several years before. It is the first time they have ridden a farewell to their old home, but little does it matter in their great joy that they are going to visit their son. What a disappointment comes to them when they arrive at his home. He is ashamed of his parents, and his wife does not like them and is not averse at showing it. They are entirely out of place, this old couple, and they feel it. There is a touch of pathos well disclosed by the players, in the scenes depicting this change of the story, and it makes a solid foundation for the effective climax that is to follow, when the mother wins her children's hearts by saving the life of her grandchild with a medicine she has made.

G.

Sharps and Chaps (Nestor, Nov. 2).—Whether to record this picture as a comedy or a burlesque is a question. At first one is led to believe that it is the former, but his conclusions are shaken when the professor is introduced with long, flowing hair, thin features and dreamy eyes to beguile the young women of the camp with his playing on the violin. The hero developed in the second way would have made either good comedy or good burlesque. As it is, it is neither. A music master comes to a small village in a Western city to apply his art, and immediately is besieged by admiring girls. The hero, left in the cold, are at a loss at first to know what to do to regain their popularity. Then one conceives the idea of bringing a woman instructor to teach them music. This is done, and when she arrives she is so charming that most of them fall in love with her. She leads them through a series of antics and ends up by inducing them all to buy her diamond rings. The rings are purchased from a strange young man who appears at the crucial moment, and it turns out in the end that they have been taken in—stung. The lady teacher and her consort disappear, the male professor is carried off by his wife and all ends well.

G.

His Little Partner (Nestor, Nov. 9).—It is not the best drama in the world this picture, but several good scenes combine to secure for it a passable amount of interest. One scene in question is the race of a child on horseback, and while it is probable that a change of riders is made, the producers have succeeded in preventing the substitution from being too obvious. With close attention one is able to follow the story which deals with two men and a prospector and his two daughters, eighteen and eight, respectively. The two men form a partnership to hunt for gold. When their efforts are met with failure one of them, disgusted with the search, withdraws to leave the other to discover gold soon afterward. The girl, living close by, in the meantime is taken sick, and the man, instead of registering his claim, starts out for a doctor. The other partner, who has heard of the strike, comes back to register it in his own name, and it is the little girl who beats him to the office after learning of his evil intentions.

G.

The Railroad and the Widow (Powers, Nov. 6).—It is quite probable that this photodrama will be discussed on by the conservative board before it is placed on the market. The villain had no right whatever to oust the widow from her property, but that is hardly a justification for an act of violence. Then, inasmuch as a fight means the retirement of railroad men, who are seeking to rob her, and has caused them that they had better desist from transgressing. When they do get the chance to kill, and remain ready to shoot the sheriff who comes to investigate the trouble. She is only prevented from doing so by her daughter, who snatches up the dead man's pistol and shoots her in the arm. When explanations are demanded the plea is made of self-defense, and to prove it the wound is shown in her arm and the dead man's gun with an exploded cartridge in it.

G.

A Strange Case (Imp, Nov. 14).—Though this picture bears the inconspicuous title of A Strange Case, one would have to look long and hard to find anything strange in the story. It is conventional and highly colored, after the usual order of sensational detective tales, and makes the spectator wish that King Baggot would better wasted on such poor material, for he is really a splendid actor. In this picture his time and talents are taken up in discovering the thief of a diamond necklace.

G.

An Indian Ishmael (Bison, Nov. 9).—Indians, soldiers, a few pretty maidens, and some picturesque scenery, and that is about all there is to this picture. What story there is badly told. As for the acting, there is little fault to be found with that, especially the work of the young woman playing the part of the Indian maid. She is clever and charming. For some unknown reason an Indian maid's child are driven from the Indian camp at the beginning of the story, and they wander upon the plains, the mother to die and the child to be picked up by a passing train of white emigrants. Years elapse, and the Indian child, now grown to manhood, goes back to his people to win a girl of his own kind, and he sets up the great chief of his people. In the final scene we see the young couple resting in each other's arms, and the spirit of the departed mother hovering over them with a smile of satisfaction upon her face that her son has found his own. Very pretty it is, but that is all.

G.

The Better Part (Gem, Nov. 5).—Why do fathers and mothers object to their children marrying? Why do not they, one and all, after-time there would be a large fall in the end of many of the picture dramas. There we have a father who objects to his son's choice, there is an honest girl, but because she is a country lass, or at least that is the only evident reason, and in the final scene, when he does consent to his son's marriage after the girl has given her oversight to save his life, and proves more like man-handling than forgiving him. The girl is sweet and she loves the boy, all of which is fairly well set forth in the early scenes of the picture. The boy is utterly and completely carried out that she is most over her head in love with him. The only apparent reason for the father's objection is that the girl may receive some reward for the sacrifice she is to make. The

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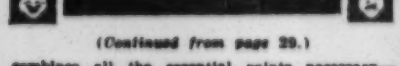
what good does it do when the chances are that the young man would have married her in spite of all obstacles? G.

Silent Jim (Selair, Nov. 5).—There is tragedy in the lives of many people—tragedy of the kind that dims the eye, thins the hair, and silences the tongue, and the victim lives on among his fellowmen an object of curiosity to those who do not understand. Such a story is this of a man in the Great Northwest, who gives all that is worth while to him, honor, for the girl whom he was never permitted to kiss. How wisely he acted matters not. It is a possible story, told in a vigorous, straightforward fashion. For years this moody man has been known as Silent Jim. No one has ever heard him speak. On a cold evening the mounted police arrive in camp, enter the saloon where Jim is seated, and urge upon him to join with them in drinking. At first he refuses, and when the policeman grow insistent to know why he never talks why he will never drink with them, why he remains an outcast, he tells them a story—a story that they can well appreciate, for many strange things, they say, do happen to those fellows up there in the North. "I was once one of your own," says Jim, "but they said I had disgraced the uniform and they cast me out." He tells how this happened—how he came to the country in early manhood, received the commission of the Government, and fell in love with a girl. His rival was a half-breed, who gave her furs and presents of various kinds, and she loved him the best. The time came when it fell to the young policeman's lot to arrest the half-breed for what seemed to be murder. He did arrest him, and let him go afterward for the sake of the girl, and because the half-breed proved a good man at heart. Jim was bereft of love and honor, and little else mattered to him so he passed through life a somber man. G.

LICENSED FILMS.



(Continued from page 29.)

combines all the essential points necessary—adroit acting, realistic scenery, and an idea which has been developed in the best possible way. In spite of the injustice found in one man profiting by another's scheming, the developments are amusing. When the winner of the deal confronts his rival, who has seen all his planning go for naught, through the sad blow of fate, there is a climax of intense humor. Two clerks, in love with their employer's daughter, are given a chance to prove their worth by the father. The clerk, who disposes of a certain piece of property, long on their books, will be received as the daughter's accepted suitor. Strenuous are their endeavors. One prospective buyer refuses the place, because there are no bearing fruit trees, and another because there are no fish in the pond. The alert one of the two clerks hies the janitor off to purchase baskets of fruit and fish. The fruit is tied to the trees, and the janitor is stationed under the bridge to salt the hook of the fisherman. By a stroke of luck the other clerk comes along with another customer, just in time to reap all the benefits of this toil, and he it is who wins the girl. G.

The One She Loved (Biograph, Oct. 21).—Here is a picture drama that is worthy in every respect of the producer's name attached, the Biograph Company. It is only the deft hand of the master that could take the oft used idea in this story and, without annexing an elaborate plot to it, turn out the veritable little gem picture this is. Coincidence plays rather an important part in the development of the theme, but never is it made to overreach the bounds of probability, to become a vice of technique. Perhaps it is the attention the director has given to the details, the furnishing of a motive for every action, making it seem the only natural thing to do, which is responsible for "coincidence" remaining so inconspicuous. Unreasonable jealousy is the mainspring of the drama. A young author has possessed himself of a beautiful wife and they sail along happily on the golden noontime of their lives, blessed with a child. Jealousy finds its way into the hearts of the couple when least expected and happiness departs. It was all a mistake. Neither of them was at fault. Coincidence and a romantic young girl at the husband's office were responsible for it all. On returning home the man finds his wife gone and a note left by her reading, "I have left here forever with the one I love." Now, of course, he jumps at the first natural conclusion. He follows, bent on revenge, only to learn that "baby" is the one she loves, and with the explanations over and the girl in his arms his heart beats normally once again. G.

The Lion Tamer's Revenge (Cines, Oct. 21).—It is a remarkable picture, not as a drama, but from the fact that lions, real lions, are exhibited in an impressive manner. We catch a faint resemblance to the famous opera Il Pagliacci in the story, and it is quite likely that is where the author found his idea, though it falls short as a dramatic effort through its poor exposition. The Lion Tamer's Revenge is the title of the piece, but from all appearances it would seem to be the clown's vengeance. What reason the clown has for assuming the initiative is obscure. He it is who conceives the fiendish revenge and carries it out, with the lion tamer a willing accessory. The sweetheart of the tamer has a lover in a young officer whom the tamer is jealous of. He warns her that if she loves another to beware, and goes off to tell his troubles to the clown. From then on it is the clown who watches, schemes and gives the satisfied laugh when he sees his desires nearing fulfilment. The officer is induced to enter the lion's cage as the culmination of the plot, and there he is killed by the animals. As was stated before, the picture is remarkable as a result of its sensational attributes and there is little doubt that it will enjoy popularity wherever shown. G.

Caught Bluffing (Lubin, Oct. 19).—There is one scene which saves this picture comedy from falling flat on account of a crude plot. It is a scene supposed to represent the inside of a private lunatic asylum, and it is undeniably funny. An old couple a-courting have been thrown into the place as a punishment for attempting to fool their children, also in the courting stage. There is no explanation of why they wanted to fool the boy and girl by pretending to be mentally unbalanced, and this is one reason why the picture is weak as a comedy. The old couple are detected in their bluff, are placed in an asylum, and released only when they have expressed their repentance and willingness to cease interfering with the children. G.

The Sporting Editor (Lubin, Oct. 19).—If one is looking for a good hearty laugh he should see this picture. It possesses all the essential requirements of a successful comedy. A new sporting editor comes into the newspaper office and is given a desk near that of the society editor, a young woman. Now it happens that each has an antipathy for the opposite sex and they do not mind showing it. Things reach a pass where the manager is called in to adjust matters, and he does it by sending them both out to cover a base ball game—one for the news and the other for a human interest story. In this scene, where the two occupy the same desk, the man trying to watch the game with an eye to the news matter, the girl wondering what it is all about and attempting to satisfy her curiosity with questions, is productive of uproarious laughter. At first the man is irritated at being bothered by the girl, but when the big play comes he finds himself yelling and jumping up and down, with one arm tightly clasped around her waist. They are friends, very good friends, after this. G.

Bunny All at Sea (Vitagraph, Oct. 19).—The mere presence of John Bunny in a picture apparently assures its success as a comedy, and never has this proven more true than in this release. It is Bunny first, last and always, in his innumerable laugh-provoking antics and facial expressions. He starts the ball rolling by stealing the captain's uniform, in the hope that brass buttons will secure him the attention from the fair sex which he has hitherto been denied. It answers the purpose well enough, but he has not progressed far in his round of conquest before he is arrested and placed in irons for piracy on the high seas. As a punishment he is made to do the duties of a common sailor and cook. G.

The Invited Guest (Cines, Oct. 22).—Mr. Stout is invited to dinner by his employer, and "therein hangs a tale." Mr. Stout unfortunately presents a great attraction for a young person with mischievous intent, and the two children of his host are quick to see the opportunity for some sport at the expense of the guest. When he first enters the house his troubles commence when he has only one present for both children. Although they tease him in devious ways, he swears he is very fond of children. He changes his mind later when he finds his hat broken, his coat pockets full of water, and as a climax the tablecloth has been tied to his leg, so when he arises he pulls the table with its complement of dishes to the floor. A light comedy with no meaning but to produce laughter, and in this it succeeds. M.

A Heart in Rags (Seliz, Oct. 30).—As the title of this drama would suggest the leading character is a hobo. Although there are several weak parts in it, the acting is good and the plot fair. The story opens with a tramp begging for something to eat at the back door of a farm house, where he is fed by the small son of the house with whom he makes friends quickly. The little boy is taken away by an older girl, and together they join their playmates in the nearby freight yards. Here is a weak point that was well covered over, however. What is a freight yard of large size doing alongside a farm house? Also, who would allow children to play hide and seek in a freight yard, where the trains are on the move all the time, and where there are many watchmen? The child in order to hide himself well climbs into a box car. Later the tramp also goes in and the door is shut by one of the watchmen, who had been so nonplussed before and the train starts. After various adventures the pair finally get off at another station, and the tramp joins two confederates. Word is then sent to the marshal that they have the child. In the meantime the frantic father and mother with numerous assistants are scouring the country with telegrams. One of these reaches the marshal, and he notifies the father who comes to the town in an automobile. The tramp is seen running with the little boy in his arms, and the enraged father shoots and mortally wounds "Pittsburgh" Bill. The child tells his story, and shows how the tramp had befriended him, and the father is very repentant. M.

Copper Mines at Bingham, Utah (Edison, Oct. 30).—Bingham has the distinction of being the largest copper mining city in the world, and has also the right to say that it is the only city in the world that is six miles long and only sixty feet wide. The picture, as shown by Edison, is one of great interest. The process of taking the copper from the mine to the fires is shown. Blasting the rocks from the top of the mountain was of especial interest. The conveying of the ore was pictured. Street scenes in Bingham attracted attention, and as far as the eye could reach there were no stores except saloons, all bearing the sign, "whiskey." M.

The Letter (Essanay, Oct. 30).—This film of the Essanay Company evidently had for its foundation the aldermanic inquiries and the accompanying exposures of the *Hearst Measures*. Senator Denton is offered $10,000 if he will vote a bill and put it through the House for Kirby, a crooked politician. This he angrily refuses to do, and dismisses Kirby from the House. Later he changes his mind and writes a letter to Kirby, in which he states that if the offer is still the same he will vote for the bill, but forgets to send the letter when he is called out of town. While waiting in the station his disordered mind is filled with pictures of the consequences of his act, and he decides that he will not do it after all. He sends a telegram to his daughter, telling her to destroy the note. This she starts to do when she is disturbed by the entrance of Winslow, a friend of Kirby, who had seen the telegram and knows its contents. When she leaves the room he steals the letter and substitutes a blank paper in its place. On the father's return he asks at once if the letter has been destroyed, and she gives it to him. He sees at once the change and employs a detective to secure the original. The sleuth, although he robs Kirby's house, is unable to find it. Renee, knowing that she is greatly to blame for its loss, disguises herself as a woman agent and goes to Kirby's house and finds the letter inside a walking stick. This she steals through a clever ruse, and returns it to her much relieved father. M.

A Mamma Wanted (Pathe, Oct. 30).—"It pays to advertise," as is shown by this production of the Pathe Company. Two little children take care of the home for their father, and they are so very lonesome without their mother that they decide that they will insert an advertisement in a paper and see whether through this means they will be able to get a mother. The advertisement appears and soon the house is thronged with every class of the "fair" sex, all looking for the job. The little girl has them all enter the house and seats them as best she may until her father shall come home and pick his choice. In the meantime her father, who works in a factory, sees a girl in distress in the hands of a tramp and promptly takes measures to aid her. The tramp calls several friends, but these are treated the same way by the irate man. The girl falls in love with him for his bravery. Accepting a dare from some of her girl friends she goes to the house and asks for the job. She wants to know what per she will receive, but the little girl very appropriately says, "I am sure that you will not get any; mothers are not paid." She goes into another room. On the entrance of the father he drives all the women away from the house. The little girl sees a picture in his pocket and recognizes the applicant and brings her into his presence, where they immediately accept one another and she gets the job of being stepmother instead of mother. M.

A Suffragette in Spite of Himself (Edison, Oct. 30).—This photoplay is probably meant to be a "skit" on some of the actions of the "fair" sex in England, for watch several of them have been placed in jail. How a refined old gentleman with inclinations decidedly opposed to universal suffrage is finally made to "support" the cause against his will is the gist of the plot. Leaving his house one morning, after a decided row with the female part of his household, he is stopped by a small boy who holds his attention while his companion pins a sign on his back reading "Votes for Women." Meeting friends on the street and being turned down by them is the least of his troubles. He stops to read a sign, and in starting on again bumps into several members of the House of Parliament, who, seeing the advertisement on his back, suspect that he is attacking them and start to beat him. In defending himself from their attacks he breaks several panes of glass. He is arrested and on the way to jail is rescued by some real suffragettes, who think he is an upholder of their "creed." He denies this and narrowly escapes a mobbing. Later he arrives home and as he starts to drink some whiskey a sign that had been placed on the shelf falls, and Marc McDermott, who plays the part of the "woman hater," nearly faints when he reads it. No need to say what was on the paper. The picture is well acted and capably directed by Ashley Miller. M.

An Irish Girl's Love (Lubin, Oct. 28).—Such a love tale as this, simple and appealing in its pathos, is bound to secure the approval of the spectator, tired with frivolous comedy, melodrama, and sentimental romance. True, this drama is sentimental, but in a reasonable way. Ethel Clayton as Kathleen, the girl who speaks her mind a little too freely and then waits in vain for the return of her lover, displays a quantity of emotional power. Brian, played by Harry Myers, is the lover of the girl, and acts in a free, boyish way, which appeals strongly. Kathleen is also sought after by Miles Rorke, a middle-aged farmer, who is favored by the girl's stepmother on account of his prosperity. Brian prepares for a trip to America, with the hope of winning a fortune, and the girl, to please the old lady and to give the boy an incentive for returning, takes two old rings, gives one to Rorke, and another to Brian, and tells Brian that if he will return within the year she will be his, otherwise she will give herself to his rival. He leaves, and almost a year passes away without word from him. On the eve of the wedding when Rorke is preparing for the occasion, a fearful storm rages on the coast. Next morning the girl goes to the shore to search the wreckage, possessed of a premonition of the coming tragedy. She plunges into the sea and drags a body from the water. Many of the visiting guests having heard of her peculiar doings have followed her to the water. Tied to the dead man's neck she finds a ring, and, turning to Rorke, she declares that there will be no wedding—that Brian has come back. G.

In the Furnace Fire (Vitagraph, Oct. 26).—Evidently the author of this photodrama aimed more at obtaining effectiveness than at sketching a rational hero, worthy of the respect of his fellow men. For who admires a man, who, accused of crime, runs away without any apparent reason? Yet that is exactly what the hero in this case does. In spite of the one great fault of the picture it maintains a fair amount of interest and succeeds admirably with its climaxes, thanks to the director. It is evident that a considerable amount of care has been exercised in its production in order to get every detail correct. Especially is one scene effective, where John Powell, the hero, is stoking coal in a ship's furnace. Through chance John meets Mary and is deeply impressed with her until he meets her sister, whose giddy chatter fascinates him. Little realizing the pain he is causing Mary, he pays court to the sister with the hope of winning her, until Johnson, the shipping clerk, whom John works, takes the girl from him, and marries her himself. Now Johnson is dishonest. He steals, shoulders the blame on John, and John, through the urgings of Mary, leaves the country. Mary, believing him innocent, secures the services of a detective and tracks the real culprit down. John returns to reclaim the girl who has remained true to him, and whom he is now convinced he loves. G.

Wrongly Accused (Melies, Oct. 31).—The one weakness of this play is its inconsistency. In New York, or some other city of goodly proportions, we may have "dope fiends" who are ready to steal, and even commit murder for their drugs, but to find one suddenly pop up in a little Western town just in time to give the local sheriff some excuse for wrongly accusing the hero is a mistake. A director or an author with an eye to the impressiveness of a story probably would have arranged things differently, and at all events would have given the "fiend" a legitimate reason for being in the locality or made his relation to the story more apparent. The hero of this tale arrives in town and remains to woo the daughter of the sheriff. In the local doctor's wife he discovers an old sweetheart of his, and through a combination of circumstances the doctor has reason to become jealous. He is afterwards killed by the "dope fiend," who is found out and arrested in time to save the wrongly accused boy from lynching. G.

The Fisherman's Luck (Essanay, Oct. 31).—In this picture comedy it is a case of all concerned being "stung." It is a lively affair throughout and productive of several good laughs. Fishley and his daughter arrive at the Summer hotel, where the father expects to do some fishing. The daughter is introduced to a young man playing at the local theater, whom the father objects to strenuously. The young man pursues the object of his affections until he is driven away, almost forcibly, and then he lays a deep plot to be avenged. With his friend he waits for the father to go to the brook, where, disguised as the sheriff, he arrests him for trespassing. The father manages to escape and rather than return to the hotel empty handed buys a string of fish from the other young man, who has waited for just such an occasion. Too late the father learns of his mistake, and the only way he can escape is to sanction the boy's attentions to his girl. At the hotel, later on, when he is relating huge tales of how he caught the fish, a former sweetheart of the young man's appears and gives the whole affair away. Howard Missimer plays the part of the father, Dolores Cassinelli the daughter, and John Steppling and E. H. Calvert are cast as the actors. G.

Poet and Peasant (Vitagraph, Oct. 30).—From an artistic standpoint this picture is worthy of the highest praise. It is one of those films meant only to touch the emotions of the spectator, and it succeeds exceptionally well in its purpose—partially as a result of the sympathetic acting of the leading lady and partially on account of the ability the director has shown in placing the scenes. It is all subdued. The young poet's love is only for a day, but the Normandy maid's love runs deep. This boy leaves Paris for the Summer, tired of the dissipations of the city, and goes on a walking tour through the country. At a village farm house he meets the girl, and puts foolish dreams into her pretty head by his make-believe love-making. She lives in a fool's paradise, until the man is called back in the city. He promises to return soon, and she waits, always with a lose to return soon, and she waits, always with a sinking heart. Time goes on, and the fact is finally brought home to her that he is never to come back and her heart breaks. She grows sick, and on her deathbed gives Baptiste, a boy who has worshiped her from afar, a trinket that Louis gave her to give to him if he ever returns. It is a genuinely pathetic scene. G.

Her Bitter Lesson (Seliz, Oct. 31).—A young girl runs away from school to marry a man she imagines she loves only to discover afterward that he is a scamp, and, of course, her father, informing him of what she has done, her father, informing him of what she has done, begging him to forgive and save her. Loving besides him to forgive and save her. Loving besides him to forgive and save her. Loving besides

LETTERS and QUESTIONS

Answered by "The Film Man."

This, from F. B., New York, is just the kind of a letter we like to get, now and then. It shows—well, call it appreciation:

I have been reading the queries and answers in THE MIRROR motion picture department and feel as if I would like to say a few words of praise for the splendid work that is being shown by all the photoplay companies. I manage to attend the pictures quite often and really some of the effects and acting are well worth high mention. I have no queer suggestions to make, such as "Why do not the actors in films devoted to society wear nicer shoes, or have their hair clipped" to suit one or two fussy ladies in the audience? I think the society scenes are well thought out and acted accordingly.

The work of Mr. Costello and Earl Williams is to be complimented. Also, I am glad to see Wilbur Crane in so many films.

Congratulations to Gus. Phillips! They are all clever and we like them.

Best wishes for the continued success of a fair and interesting magazine—THE MIRROR.

E. P. F., Chicago, wants to know the name of the leading woman in the Lubin picture, A Girl's Bravery. Marie Carewe is the actress referred to. The rest of the letter speaks for itself:

I quite agree with Rochester, N. Y., reader in regard to the worth of the popularity contests on the method that has been established. It is essentially a money-making scheme in an effort to pile up their subscription list. If I were to vote for my favorite I would say King Baggot, of the Imp Company, but I have never done so because I thought it was quite useless, as Rochester states. I think King Baggot is our finest motion picture performer of to-day, and believe me, he would come pretty near copping the grand prize if there was an authentic voting contest. I think Miss Brunette is given proper praise by her supporter from Rochester. This petite actress has been doing very good work right along, and together with the incomparable Florence Barker forms the strongest pair of women posing together in moving pictures. I think Miss Barker is the best leading woman in motion pictures to-day, having beauty, grace and versatility. I also might state that her wardrobe is great. Such gowns as she wears would do any woman honor. Three cheers for Fritzi, King and Florence. Who was the leading woman in Lubin's A Girl's Bravery?

M. D., New York: Howard Bosworth played Old Olsen in Land Sharks vs. Sea Dogs. Winnifred Greenwood is the pretty girl you refer to in Tempted by Necessity. Among other pictures in which she has appeared recently are, Into the Genuine, An International Romance and Where Love is, There God is Also. Alice Joyce has appeared in pictures too numerous to give in full, among them The County Fair, The Strange Story of Elsie Mason and The Family Tyrant. Tickets for the Exhibitors' ball can be purchased at the entrance to the hall. About that other very flattering question: Yes, I guess he will be there.

More letters about Florence Lawrence. This from J. W., New York:

I was surprised to see the article from one of your readers finding fault with the people for wanting to see Mr. Johnson and Miss Lawrence play together again, for those who have seen the delightful old Lubin films played by those players cannot help feeling a wish to see more of them. Of course I know that it is impossible at present as they both have their own companies, but perhaps some time in the future our wishes may be realized. Let us hope so. I must add that I enjoy thoroughly your motion picture department.

Fifteen L. B. A.'s (meaning Lottie Briscoe admirers), all in Wilkes-Barre, Pa., want to know who played the lead in a Nestor picture called The Photographer. The Nestor company never released a picture under that title. The L. B. A.'s write as follows:

Why people should wish to publish their bad taste by prefering Florence Lawrence to Miss Briscoe I cannot understand, for anyone capable of judging good acting will tell you that Miss Briscoe is far superior to Miss Lawrence in both looks and acting. Mr. Johnson is to be congratulated on securing such a talented young lady for his leading woman. But then I guess he knows a good actress when he sees her. We wish to say that to show our admiration for Miss Briscoe we have formed an L. B. A. club.

In the short space of the following letter, C. J., Los Angeles, Cal. (I hardly think he would care to have his name printed in full), mixes a surprising amount of misinformation with something that looks dangerously like snobbishness. What astonishing notions "twenty years' stage experience" may lead to! Here is the letter:

Writing as one with over twenty years' stage experience and with my home in a hot bed of motion picture men (Los Angeles), I read with much interest a week or so back a letter written by "Hostess," Chicago, complaining of the bad style of would-be gentlemen in pictures. "Hostess" must remember that the motion picture world is carrying on a great work; it is providing hundreds of actors, quite useless on the legitimate stage, with good salaries. It is providing men, who could scarcely command $25 a week, with positions as leading men, and what is the consequence? Few, if any of them know "what's what" in dress, few have ever held any positions and consequently the motion picture director, who is probably no better than his actors, has to turn out pictures with "gentlemen" that look as much out of place as a street cleaner would look at a Vanderbilt dinner.

But what a chance this offers to an enterprising syndicate! Why not start a film production company on proper lines, engage only actors that by social and stage positions can not only act but look the parts; at any rate, for heaven's sake, get men who can "make up" when character parts are wanted.

Since I have been in New York I have seen some terrible "make ups" in pictures. I have also seen some picture men outside pictures. Candidly, I prefer them even with their bad "make ups"!!! In Los Angeles our pictures are chiefly exteriors, but we have the New York firms beaten cold.

A. E. R., Williamsport, Pa., writes:

I enjoyed very much reading your film man's comment on the small things in pictures that serve to hold the reality of the subject. I would also suggest that they tame down some of their Western pictures, as they are getting to be a little strong of the Diamond Dick style. By way of a correction I wish to say that the party signing himself Bennie, of Philadelphia, who censured my comment on writing in pictures was mistaken in his views. I was not referring to the speed, but the lax formation of writing, which was another instance of a small thing robbing the subject of its reality.

NEW PICTURE THEATERS.

The New Empress, a motion picture and vaudeville house was opened in Loraine, Wyo., Nov. 1. The theater was erected by King and Cameron at a cost of about $60,000 and is one of the most attractive in the city.

The Elba Realty Company has purchased a plot 31x100 feet on the north side of Ninety-fifth Street, New York, near Broadway, and will improve the property with an up-to-date motion picture theater. Several theaters have been erected or projected in the section of Broadway adjacent to the Ninety-sixth Street subway station.

Another new motion picture theater, called the Strand, has been opened in Saskatoon, Sask. It has a seating capacity of 700. George Rotsky is the manager.

The Airdome at El Paso, Tex., is being converted by Howard Fogg into an up-to-date Hippodrome skating rink with moving pictures and club fixtures. The cost of the alterations will total about $5,000.

The Bijou Theater, Menominee, Mich., has been leased by Cohodor Brothers for three years and under the name of Grand Theater is being used for motion pictures. Extensive improvements were made in the building.

A new motion picture theater was opened last week on Lancaster Street in West Philadelphia. It is owned by Mrs. Jennie Ettinger.

BIOGRAPH FILMS

Trade Mark Trade Mark

Released November 4, 1912

HEREDITY

The Call of the Blood is Answered

At the edge of the Indian village, where the renegade white man is occupied with trading, he meets the Indian maid, who later becomes his purchased bride. A son is born. Playing with his kind, the child, who inherits his mother's Indian character, passes on to boyhood. Then the racial difference between the father and son is felt. At length the father, angered at the reluctance of the youth to leave his people and accompany him on a trading trip, compels the boy to do so by threats and violence, but later during the journey he becomes ashamed of his Indian wife and child. Broken guns and bad whiskey, sold to the Indians by the trader, inflame their desire for vengeance. In the coming attack the war-cry of his ancestors stirs the young Indian's blood. The father's crimes prove his own destruction, while the boy and his mother are claimed by their own.

Approximate Length, 1,015 feet.

Released November 7, 1912

HIS AUTO'S MAIDEN TRIP

(Farce Comedy.)

Jinx buys a runabout and takes his wife out for a trial spin. Further down the road are two tramps, who, considering that living by their wits is better than working, scheme to make it appear that the auto has disabled one of them. The auto is stopped, and, assisting the apparently injured man into it, Jinx and his wife drive him to their house, considering that taking care of him there will be cheaper than sending him to the hospital. This proves a paradise for the tramp, but the clouds soon gather in the shape of the copper on the beat who has had a past acquaintance with him.

Approximate Length, 990 feet.

THE CLUB-MAN AND THE CROOK

(Farce Comedy.)

Mr. Billings wants to go to the club. Mrs. Billings says "nay," and stations herself in a chair at the door that her husband may not escape. Later in the evening sleep overtakes her and Billings sneaks out, indulges in a quiet game, and, returning home, manages to turn a sinister condition into one of beatific sunshine.

Approximate Length, 990 feet.

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